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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1890.

CHOIR v. CONGREGATION.

THE correspondence "boom," to borrow an irresistibly descriptive Americanism, has already become an established institution in the province of daily journalism, though it can hardly be said that the tone and temper in which these controversies are carried on are conducive to the solving of the questions at issue. Many, again, of these letters—most, indeed, we fear of those that are worth reading—are obviously of the bogus order. However, an exception must be made in favour of the correspondence that was started a couple of months back about congregational and uncongregational singing. The wordy warfare was not altogether devoid of acrimony on the part of the combatants, but there could be no question that although prejudiced they were at any rate sincere. A good deal of nonsense was talked, but it was the nonsense of ignorance or prejudice, not the nonsense of pleasantry. In fine, the tournament, though less diverting than others in which the letter-writing public have indulged of late months, was quite as instructive.

Bishop Mitchinson, it may be remembered, was the first to raise the banner of revolt against the present choir system, which in the columns of the *Standard* he denounced as a tyranny. "Choirs alike in town and country are rapidly monopolising the service and ousting the congregation. Anthems, 'services,' elaborate and ornate responses, amens, threefold, sevenfold, manifold, are becoming everywhere the order of the day, and the congregation are perforce again becoming dumb dogs. . . . The standard of rebellion will have to be raised against the tyranny of the choir in Parish Churches, and a determined effort made to restore to the congregation their undoubted right in hymn, psalm, canticle, and response."

That the greater number of those who straightway plunged into print enlisted themselves under the standard of Bishop Mitchinson, need neither excite wonder nor dismay. The majority are not always right. *Vox populi, vox Dei*, is a maxim sometimes more honoured in the breach than in the observance—witness the case of Barabbas. And furthermore, there are a great many minor points of detail on which the opponents of uncongregational singing can fasten in support of their contention. "A white gown," says one gentleman, "is no proof of a white heart." Another dilates on the misbehaviour of choir-boys, or the unduly rapid *tempo* adopted in some churches in chanting the Psalms, as if that settled the whole question. Great stress again is laid upon certain texts, such as "Let the people praise Thee, O Lord." The arguments of other opponents of the choir system are less creditable to their intelligence or their considerateness. "High-class singing," writes one gentleman, "may be well enough for sacred Concerts, but it does not do for church service. . . . I have been in many churches, and have watched the people and heard the singing, and I have noticed that the congregation thoroughly disliked the torture of the choir-singing: of course it may be very grand, but it is not glory to our great common Father." This line of argument is most ingenuously and forcibly put in the letter of an "Epping Man," which appeared in the *Standard* of August 26: "I do not know a note of music, nor have I any ear; but I love joining in Psalms and hymns when sung to

simple tunes. Fortunately, I live in a parish where this is done," &c. Fortunately for the "Epping Man," that is, but not for his neighbours. Here we have the congregational singer in his most aggressive form—the bird who can't sing, but will sing all the same, entirely regardless of the feelings of those of his fellow-worshippers who are blessed or cursed with musical ears. The more noise he makes the more does he think that he is glorifying his Creator. Here we may quote a curious passage from Hawkins's "History of Music" which bears closely on the matter in dispute. Hawkins condemns the way in which in Germany the civil authorities appointed cantors, "whom they choose by the shrillness of their voice, not for their cunning in the art." It is, he continues, as if they thought "that God is pleased with bellowing and braying, of whom we read in Scripture that He rejoiceth more in sweetness than in noise; more in the affection than in the voice. For when Solomon in the Canticles writeth that the voice of the Church doth sound in the ears of Christ, he doth presently adjoin the cause, because it is sweet. Therefore well did Baptista Mantuan (that modern Virgil) inveigh against every puffed up, ignorant, bellowing cantor, saying—

*Cur tantis delubra boum mugitibus implet
Tunc Deum tali credis placare tumultu?*

Whom the prophet ordained should be praised in cymbals, not simply, but well sounding." (Hawkins's "History of Music." Vol. IV., p. 204.)

The "Epping Man" comes exactly within the range of "Baptista Mantuan's" pertinent appeal. He evidently thinks that the value of his adoration varies in a direct ratio with the volume of sound with which it is delivered. The quality of the music has nothing to do with it: it is simply the quantity of noise. This, no doubt, is a comforting doctrine; but, so far as we are aware, it has never been formally adopted by any orthodox Christian theologian. Outside the Church doors people who have no ear mercifully refrain from affronting their neighbours' sensibilities by indiscriminate bawling. But once they enter the House of God they claim—at least, some of them do—the privilege of indulging in vocal exercises which are calculated to disconcert the most devout worshipper. To them the performance of a well-trained choir is only a source of annoyance: it is "torture" to them not to be allowed to supplement it with extemporaneous bellowings of their own. What strange logic this is! For all other departments of divine service, as a writer in the *Observer* excellently puts it, we expect some preparation to be made: "We do not allow the lessons to be read by Board School boys, or sermons to be preached by casual comers upon subjects which have never previously occupied their minds. Why, then, should hymnody and psalmody alone among the multifarious manifestations of our piety be left to chance and the inspiration of the moment?" That portion of the service which is supposed to require, in a professional or quasi-professional choir, a considerable amount of antecedent practice is, according to the hypothesis of the extreme advocates of congregational singing, to be cheerfully undertaken by the amateur and non-musical portion of the congregation without any practice whatever. We feel convinced that the torture endured by persons of the "Epping Man" stamp, when they find themselves unable to join in Church music, is as nought to that which they inflict by their unbridled ululations upon their musical fellow-worshippers.

* Why dost thou fill the Church with such bull-like bellowings? Dost thou believe that thou art pleasing God with all this din?

Surely if there is a place where some respect should be shown for the feelings of others, it is in Church. The religious egotist says in so many words: "I don't care how much I annoy my neighbours, but I'm going to worship in my own way, and so that all can hear me." This is, after all, not unlike the attitude of the Pharisee in the parable.

The central point of the whole controversy is the possibility or not of satisfactorily offering one's homage of praise through the medium of another. This the extreme advocates of congregational singing stoutly deny. They protest against the principle of vicariously praising God. They will not admit that any act of complete worship is possible in a mere listener. In fine, they object to the practice of delegating to others, no matter how highly gifted, the function of interpreting their adoration in such a form that every single member of the congregation cannot participate in the interpretation. This seems to us to be a rather difficult, not to say an untenable, position. Nothing is more painful than to attend a service where the musical arrangements are of a pretentious character and where the choir are unequal to the demands which are made upon their capacities. Nothing again is more cheerful than a church in which there is good congregational singing. No reasonable champion of choir singing asks that the congregation are to remain dumb. Their participation in certain portions of the music is much to be desired, and personally we have always felt that elaborate settings of the Creeds, however impressive from an artistic point of view, are to be deprecated on religious grounds. Where a profession of faith is concerned, it is surely desirable that all the congregation should be able to join in. Furthermore, the establishment of voluntary or subsidiary choirs to assist or alternate with the paid choristers ought always to be encouraged by the clergy and organist of every parish, where they are satisfied that adequate materials are available. It is easy for the supporters of Bishop Mitchinson to decry elaborate musical services as tending to convert an act of worship into a Concert. But the plain fact remains, that services when the music is really first-rate never fail to attract crowded congregations. It may be true that a certain percentage of those attending are drawn by the music and nothing else. But surely it would be inadvisable to neglect this means of bringing the sceptical within the range of religious influences. Those who go, not to scoff but to hear, may, and often do, remain to pray. Finally, in defence of the system assailed by Bishop Mitchinson, we cannot do better than transcribe some portions from the admirable sermon delivered by Canon Sanderson at the Church of the Holy Trinity, Hastings, on the 5th ult. In approaching the question of regulating Church music, the preacher laid down two principles: (1) All worship must come from the heart. (2) It (*i.e.*, the music) should be the very best that can be offered to God. "Our singing in church," continued the Canon, "is not to please and amuse ourselves. If that were its motive, then, of course, we may be amused with what is bad, if we so prefer. But it is an offering to God, and therefore the best should be given to Him. Let us choose out the best of its kind; and if we cannot, as most of us cannot, being untaught, sing in the best manner, let us, even at some cost to ourselves, employ other trained voices to represent us. The best, the best, nothing short of that for God! A man might not give, under the law of Moses, a blemished or maimed lamb, simply because it chanced to be the best in his fold, if he had the means of buying another, an unblemished lamb, that he might offer a perfect offering. Even so we seem from this law to

learn that he who can only croak, must not croak before God in the congregation, to spoil the offering of the Lord, if he can by any means employ those who can do his part for him better than himself. So that, when the congregation makes an offering, it must be the best which the whole congregation can offer, as a whole; not that each man and woman, with a result to sensitive ears often more than cruel, should severally sing their best. What may be each man's best at home is not the best for the whole body of the congregation. . . . Parts of the office are to be said or sung—where they cannot be sung well, they had better only be said. But it surely is possible for a person to take part in common praise without even opening his lips. Praise is not from the lips, but from the heart. Is prayer the less truly common prayer if the minister's voice alone is heard? What is the common-sense of the plea that the style of music must be such that everybody in the church may be able to sing, if he so will? This is surely to drag the standard down to the capacity of the worst and least competent and most untrained in the church. If we are to have congregational singing, it would seem that we ought to have congregations which can sing. Congregational singing is not so much singing by the congregation as for the congregation."

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVIII.—WAGNER (*continued from page 589*).

WAGNER chafed bitterly in what he called his "solitude" at Zurich, especially as his health was not good—a result, perhaps, of mental distress—and it was natural that, from time to time, he should make efforts to break away from his deadly-lively surroundings into the greater world, which too much of politics and too little of pocket money kept closed against him. In the summer of 1852 he succeeded in making an Alpine trip, of course with the help of ever generous Liszt, to whom he wrote:

"I have a favour to ask. . . . I want the change of travelling. . . . I want to go to the Alps, and should like at least to have a taste of the frontier of Italy, and to make a short sojourn there. Such extravagances I cannot afford from my ordinary income. For next winter I expect some extraordinary incomings, but, before all I reckon upon the money which you will get me for the 'Flying Dutchman' at Weimar. This latter I may calculate at twenty to twenty-five louis d'or. Can you get any one to advance me that sum?"

Liszt found the money (probably in his own pocket) and sent it with best wishes for good luck, a good mood, and fine weather. Wagner, on his part, wanted to know if anybody had been inconvenienced by the transaction, adding: "The trip, on which I start tomorrow, has come just in time; uninterrupted work (at the 'Nibelung's Ring') has again strongly affected me, and the nerves of my brain are so over-wrought that even these few lines put me in a state of violent excitement."

Two months later we find Liszt expressing pleasure that Wagner had made an Alpine excursion, adding: "The glaciers are splendid fellows and, in the years of my youth, I, too, had struck up a friendship with them. The tour round Mont Blanc I recommend you for next year." In October the master was again weary of Zurich, and hoped to spend the winter in Paris, but this was only a dream, which vanished entirely when Liszt, in the course of the same month, declared his intention of visiting Wagner in the summer of 1853. Besides, the month of November

brought trouble. In view of a contemplated production of "Tannhäuser" at Berlin, Wagner had firmly demanded that Liszt should be asked to prepare and conduct the performance. The Intendant, Hülsen, declined to do anything of the sort, whereupon Wagner's wrath blazed up in its usual fierce fashion. The world was again a wilderness, and he the most persecuted of men. He sent Hülsen's refusal to Weimar, saying—

"Read that answer, and take note that I have once more met with my accustomed fate: the fate of calling out to the world with my whole soul, and of having my calls echoed by walls of leather. . . . I am going from bad to worse every day, and lead an indescribably worthless life. Of real enjoyment of life I know nothing; to me 'enjoyment of life, of love,' is a matter of imagination, not of experience. . . . If I could visit you in Weimar, and see a performance of my operas now and then, I should still hope to recover. . . . Here I must perish in the very shortest space of time, and everything—everything will come *too late*, *too late*. So it will be. No news can give me pleasure any more. . . . What shall I do? Shall I implore the King of Saxony, or perhaps his ministers, for mercy, humble myself, and confess my repentance? Who can expect that of me? You, my only one, the dearest whom I have, you who are to me prince and world, everything together, have mercy on me!"

Later in the same communication: "Alas! I always relapse into the miserable key-note of this letter. Perhaps I commit a great brutality in this manner, for it may be you are in need of being cheered up by me. Pardon me if, to-day, I bring nothing but sorrow. I can dissemble no longer, and, let who will despise me, I shall cry out my sorrow to the world, and shall not conceal my misfortune any longer." But there was one consolation: Liszt would visit him in the summer. "Promise me for quite certain in your next letter that you will come. Promise me." Answer came back that the visit would be paid, "probably in June," and with it the recommendation of patience which was all the writer could give. From time to time after this Wagner dwelt upon the idea of Liszt's arrival in Zurich. "Oh, how I rejoice in the thought," is his exclamation in one letter, and then he goes on: "You will find everything comfortable with me; the devil of luxury has taken hold upon me, and I have arranged my house as pleasantly as possible. When the real thing is wanting, one does what one can to help one's self. Well, come; you will find me half mad; you, you, you, and no one else." Again he writes: "You say that you do not yet expect to get your leave of absence. Do not frighten me, and tell me by return that you are *coming*, and coming soon. . . . I expect you for certain in the first days of June. If only the joy of seeing you again does not drive me mad." But the anticipated pleasure was more than once delayed, and at last it appeared that Liszt could not reach Zurich till the middle of July. Wagner was much distressed at the postponement of his happiness; there was, however, the hope that Liszt would accompany him to St. Moritz: "I am to go to St. Moritz, in the Grisons, for a cure there, from which they promise great benefit to my health. Will you follow me to that beautiful wild solitude? That would be splendid. By the end of August, when you have to leave me again, I shall go to Italy, as far as it is accessible to me. The means I must get somehow, if I have to steal them." Liszt's answer limited his stay with Wagner to ten days; but, within that period, "it is quite understood that I go with you wherever you like. . . . Let us be faithful to one

another, though the world go to ruin." This, Wagner saw, put the Grisons out of the question, nevertheless he awaited his "dearest" longingly. Gratification came earlier than was at one time thought possible, but the letter giving assurance of this had an unpleasant enclosure, referred to thus: "I enclose a few disappointing lines concerning your affair (the question of leave to enter Germany) which have been sent to me by an unknown hand." It was certainly unpleasant reading for the exiled master, especially that part of it which quoted a police order. As it is of curious interest, we reproduce Dr. Hueffer's translation of the entire document:—

"If I venture to trouble you with a few lines," wrote Liszt's anonymous correspondent, "my motive, I hope, will gain me your kind forgiveness. In today's number of the *Freimüthige Sachsen Zeitung*, the old *Steckbrief* (order of arrest) against Capellmeister Richard Wagner has been copied, with the remark that it is said he intends to return to Germany, and therefore the police are requested to keep a watchful eye on him, and, in case he is found in Germany, to arrest and deliver him here. Although I know Capellmeister R. Wagner from of old, I do not know how to communicate this news to him, because it is said that most of the letters sent to refugees in Switzerland are either opened or never delivered, and I am not acquainted with any other safe way. A consultation which I had with some of Richard Wagner's friends led us to determine, as the only means, upon asking Court-Capellmeister Dr. Liszt, one of the most faithful and best known friends of the great composer, to acquaint Capellmeister R. Wagner with the above by some sure ways and means. Asking you once more to pardon me for the trouble I give you, I remain, with the greatest respect and veneration, —."

This very clear proof that the Saxon Court remained unforgiving, and that the exile was still to hang his harp upon the willows of Babylon, does not appear to have greatly troubled Wagner. He did not even mention it in his return letter, which was full of joyous anticipation with regard to Liszt's arrival: "Good Lord, how glad I am!" Late on the 2nd or early on the 3rd of July these extraordinary friends "wholly possessed each other," as Liszt strongly put it. By the 12th the Weimar Capellmeister was back in Frankfort, whence he wrote a jovial letter to Wagner and related a humorous episode of his return journey. There has long been a political significance in hats—a fact which Liszt forgot when, as seems to have been the case, he travelled homeward wearing a specimen of his friend's revolutionary head-gear. The consequences might have been troublesome: "Through your hat, I nearly got into difficulties with the police at Carlsruhe, because its species and colour are considered most suspicious, being accounted red, although grey. I was accidentally advised of this; nevertheless, I have got on well so far, and shall always maintain that the hat is well-conditioned and loyal because you have given it to me." Meanwhile Wagner went on to St. Moritz in no very cheerful frame of mind, although his Zurich admirers gave him a good musical "send-off," building an orchestra in front of his house. "At first I thought they were erecting a scaffold for me." The thought of his "dear departed joy" (*i.e.*, Liszt) filled his mind with regrets: "And now what remains? Sadness! sadness! After you had been taken from us I did not say a single word to George. Silently I returned home; silence reigned everywhere. Thus we celebrated your leave-taking, you dear man; all the splendour had departed. . . . Farewell, my Franz, my holy Franz."

Wagner soon began to tire of St. Moritz. His life there became unbearable, "in grand, but terribly changeless surroundings." The restless spirit wanted to be again on the move, in the vain hope, as Liszt might have said, of getting away from itself. "I am now all ablaze to go to Italy," and then, instead of meeting Liszt at Basle, as had been arranged, why not make Paris the rendezvous? Liszt thought the idea a capital one. He would go to Paris at the end of September and remain a fortnight. Meanwhile, instead of going to Italy from St. Moritz, Wagner returned to Zurich, and fell into his old grumbling way. The "cure" had done him no good: "I am in a miserable condition, and have great difficulty in persuading myself that it must go on like this, and that it would not really be more moral to put an end to this disgraceful kind of life. Solitude and disconsolate loneliness from morning till night—such are the days that follow each other and make up life. To cure my sick brain the doctor has prevailed upon me to give up taking snuff altogether; for the last six days I have not taken a single pinch, which only he can appreciate who is himself as passionate a snuff-taker as I was. Only now I begin to perceive that snuff was the solitary real enjoyment that I had occasionally, and now I give that up too. My torture is indescribable, but I shall persevere; that is settled."

Wagner started for Italy on August 24; but had got no farther than Berne when he had occasion again to invoke Liszt's aid in trouble. This time the cause was the French minister in the Swiss capital, who refused to *visé* Wagner's passport for Paris; the government of Louis Napoleon not being favourable to "gentlemen of the pavement." The minister, however, promised to send home an assurance that the musician was not such a dreadful person as had been represented. He advised, moreover, that Liszt should engage the French minister at Weimar in the matter, and that, if possible, the Grand Duke should be got to say a few favourable words. No reply came from Liszt during Wagner's stay in Italy, which was not long. He went to Turin, and heard a better performance of "Il Barbiere" than, to his knowledge, Germany had ever given (fancy Wagner sitting out "Il Barbiere!") then went on to Genoa, and from Genoa to Spezzia. Here he turned back and hurried home. For what reason? According to his French biographer, Adolphe Jullien, for the reason that musical ideas for the "Rheingold" came to him at Spezzia and he did not want to begin the composition of that work on Italian soil. Wagner's own explanation is very different: "I am back again in Zurich, unwell, low-spirited, ready to die. At Genoa I became ill, and was terror-struck by my solitary condition, but I was determined to do Italy and went on to Spezzia. My indisposition increased; enjoyment was out of the question; so I turned back to die or to compose, one or the other. Nothing else remains to me. . . . Alas! I am out of sorts and God-forsaken. I feel so lonely and yet do not want to see any one. What a miserable existence!" The unhappy man shrank even from the idea of going to Paris; professing to be afraid of Berlioz, and pleading his bad French. Liszt put all these croakings aside, or passed them unnoticed, and took upon himself the matter of the *visé*. This cheered Wagner immensely. In due course, the matter was arranged, and the friends met at Basle on October 4, thence proceeding to Paris. Nothing of a business nature appears to have been done in the French capital; at any rate, the French writers are silent about it, and we must regard the visit as one of pleasure only. On October 26 Liszt has gone home, and Wagner remains disconsolate:

"Here I stand and stare after you; my whole being is silence; let me not seek words even for you. Speech seems to exist only to do violence to feeling. Therefore, no violence, but *silence*." The master's stay on the banks of the Seine was a short one after this, although the police gave him permission to remain a whole month, and Madame Erard had sent him a grand pianoforte, on which he Lohengrined and Tannhäusered (the verbs are his own) till the "poor devils" about him could not understand why he was beside himself. On reaching Zurich Wagner had a hearty welcome from his dog: "Peps received me joyfully at the carriage, and in return I gave him a beautiful collar, engraved with his name, which has become sacred to me. He never leaves my side; in the morning, he comes to my bed to awake me. He is a dear, good animal." Once settled again, the composition of the "Rheingold" was entered upon, under the stimulus of Liszt's common-sense advice. "Work is the only salvation on this earth. Sing and write, therefore, and get rid of your brain abscess by that means. Perhaps your sleep will become a little more reposeful in the same manner."

At this period, in view of a long spell of labour on his trilogy, Wagner actually took a practical, business-like view of his financial position. He had been for some time dependent upon royalties paid on the performance of his works, and these came very irregularly: "By the peculiar character of this income, I am kept in a state of the most strange and painful excitement. . . . Being largely dependent upon this income, (I) often get into a fatally unsettled state of mind, in which my sanguine temperament is apt to suggest to me that the royalties to be expected are nearer than they really are. By that means I over-rate any immediate income, and consequently spend considerably more than I possess." On this ground, and others, Wagner suggested that Breitkopf and Härtel should pay down a lump sum for the royalties on "Tannhäuser" and "Lohengrin"—say, 15,000 francs. Liszt was, of course, asked to negotiate the bargain, and, equally of course, he consented to do so. He saw the firm in Leipzig, but no business could be transacted: "I am in the unpleasant position," he wrote to Wagner, "of having to forward you a refusal." About some conjectures as to Härtel's reason for declining we need not trouble ourselves. Enough that the great publishing house was unfavourable to the scheme. Wagner dismissed the matter very curtly: "I am angry with myself for having burdened an over-patient friend like you with this Härtel affair. Pardon me. It is all over now, and (*D.V.*) you will hear nothing more about this Jewish business. I am, it is true, for the moment in an awkward position, but you must not mind that." In all likelihood, Breitkopf and Härtel did Wagner a good turn by refusing to buy up his royalties. He would quickly have spent the money, and taken to complaining against a wicked and ungrateful world.

By January 15, 1854, Wagner had completed the "Rheingold," and on that day announced the good news to Liszt in a letter full of complaints, reproaches, and imprecations on the old subject of money. Again he talks of suicide: "Everything seems so waste, so lost!" If he has to create in a world of imagination he must be buoyed up. "I cannot live like a dog; I cannot sleep on straw, and drink bad whisky." The "luxurious art mood" necessary for the composition of the "Nibelungen" required, it appears, luxurious surroundings, and Wagner, over-confident about his income, had plunged into debt: "As the year approaches its close I realise that I shall want much, very much, money in order to live in my nest a little longer." But how to get it? Liszt must act as financial agent! "Listen,

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my Franz, you must help me—I am in a bad, very bad way!" That was true enough. The unbusiness-like man actually owed from 3,000 to 4,000 thalers—about three years' income. Could Liszt find somebody who would lend the needed sum, to be repaid in three yearly instalments? "Such a man, dearest Franz, you must find for me. . . If I am not worthy of such a service, then you must own that I am in a bad way, and all has been a mistake." Wagner hastens to deprecate Liszt's possible anger, raising the most curious plea, perhaps, that friend ever addressed to friend: "I have a claim on you as on my creator. You are the creator of the person I am now; I live through you; it is no exaggeration. Take care of your creation. I call this a duty which you have towards me." One would like to have seen Liszt's face on reading this remarkable paragraph. Did he think for a moment of Frankenstein?

A few days later another letter went to Weimar full of the same complaints, the same hysterical and feminine expressions of despair, and fierce revolt against the nature of things. Again we read about thoughts of retiring to a distant part of the world, about the necessity of being helped to do something, and all the rest of that which has now become familiar and even wearisome. Put into the terms of common speech, Wagner said: "Support me in luxury while I do what work I please." That and nothing more was the burden of his song. "Luxury!" the reader may exclaim, "how do you know that he wanted luxury?" Listen to the man himself, and compare his words with a quotation to the same effect already made: "To no one but you can I explain myself accurately, because you are the only one who can understand at its true estimate and without a shake of the head my position, such as it has been brought about by my moods, inclinations, whims, and wants. How can I expect a Philistine to comprehend the transcendent part of my nature which in the conditions of my life impelled me to satisfy an immense inner desire by such external means as must to him appear dangerous, and certainly unsympathetic? No one knows the needs of people like us; I am myself frequently surprised at considering so many 'useless' things indispensable." The meaning of this verbiage is clear enough. He who runs may read it. Then follows the usual puerile threat: "Owing to my extreme sensitiveness in this matter, I shall (if help do not come) be compelled—because for such a frivolous reason I do not want to take my own life—to start at once and fly to America." Amiable, long-suffering Liszt answered the letter in a mood of supernatural patience, not unmingled with reproach. He wanted candid answers (the adjective and the italics are his own) to two questions: "What is the amount of your debts? Can you manage for the current year on your present income?" In return, Wagner shirked a direct answer, merely saying: "If you can help me you will be doing God's work. Am I not worth a few thousand thalers for half a year to some German enthusiast? I will give him full security on the royalties due to me in the autumn." At the same time he talked about engaging a secretary to do the drudgery connected with his work: "Can you tell me of any one who would be able to compile a score from my wild pencil sketches? I worked this time quite differently from what I did before, but this having to make a clean copy kills me. I lose time over it which I might employ to better purpose, and, apart from this, the continual writing tires me to such an extent that I feel quite ill and lose the inclination for real work. Without a clever man of this kind I am lost; with him the whole will be finished in two years. For that time I should require

the man. Look out for one. There is no one here. It is true that it may seem absurd that I am going to keep a secretary, who can scarcely keep myself." So, then, this singular person not only required to "live like a prince" at other people's expense, but to be provided with an assistant, and keep for himself only the making of "wild pencil sketches." Poor Liszt replied that he himself was not flourishing and, just then, could do nothing, at the same time preserving a dignified reticence as to particulars of his position. But Wagner returned to the charge. He was grieved to find Liszt not more explicit as to his circumstances: lamented in his usual inflated style that he had not found "the heart, the spirit, the mind of a woman" in whom he could be wholly absorbed, and indulged a wild idea of living with Liszt in "beautiful retirement," instead of frittering life away among insipid and indifferent people, &c., as before; adding, "But I am talking wildly. Correct me if I deserve it; I shall never be anything but a fantastic good-for-nothing." Liszt called this letter a "dark, hopeless complaint." He should have taken the writer by the collar, and given him a good shaking till the nonsense flew off like water from a well-twirled mop.

(To be continued.)

MUSICAL PARALLELS.

MR. H. ARTHUR SMITH, whose lucubrations on the subject of musical ethics were noticed a few months ago in these columns, returns to the charge in the paper on "Music and the Poets" in the October issue of the *Universal Review*. Mr. Smith is modest enough to suppose that a long time must yet elapse before we shall be able to speak with certainty as to a melody's being right or wrong, or to pronounce dogmatically "respecting the loveliness or lustfulness of this or that species of modulation." We are unfeignedly glad to hear, on the assurance of so eminent an authority as Mr. Smith, that a brief respite is to be granted us before music is to be given over to the man with the muck-rake—to the critic with a keen flair for impropriety. Meantime, pending the arrival of a consummation so devoutly to be deprecated, Mr. Smith hopes to clear the ground somewhat by instituting a "classification together of certain great names in poetry and music . . . so as to determine as far as possible what writers and composers affect us alike, or in what order and association their names may be placed in the roll of fame." How Mr. Smith acquits himself of his self-imposed task, we purpose to acquaint our readers as briefly as possible.

He begins by dismissing the "immediate predecessors and early contemporaries of Music's greatest names" *en bloc* as prose writers. This exempts him from the necessity of finding parallels for a great number of musicians, and gives us a taste of his critical quality. Palestrina, Pergolesi, the two Scarlattis, and Corelli are relegated to the limbo of prose—a classification which is all the more absurd inasmuch as the classifier goes out of his way to allude to the beauty of form manifested in their compositions. After this auspicious start Mr. Smith lays hands on Bach, and hunts about for his poetical analogue. He tries Chaucer, but decides that Chaucer will not do, and is fain to content himself with Luther. If we must have comparisons, this conjunction is not so bad. That Shakespeare should be coupled with Beethoven was inevitable, and we have no intention to cavil at the comparison. But the bracketing of Milton and Handel seems to us a most infelicitous proceeding. What affinity can be said to exist between the austere genius of the Puritan poet and

the Italian side of Handel's temperament? Unsatisfactory as the results of Mr. Smith's methods are in this case, they are brilliant by the side of that masterstroke of ineptitude which leads him to link Spohr with Shelley. We are not romancing; here are Mr. Smith's own words: "It will distress many, no doubt, to hear the name of Spohr suggested for our *Index Expurgatorius*. True he has indited a few noble works, and many that are extremely interesting. None can gainsay the greatness or individuality of his talent; but, after all, has he not left on record volumes of morbid imaginations? [Name! Name!] Power and skill in expression may justly be attributed to many poets whose total influence on the intellectual and moral taste can only be condemned. Not to mention any modern names that at once suggest themselves, one may refer to Shelley as in this respect a dangerous companion for youth. And similarly, to pursue with ardour a long course of the study of Spohr would, my feelings prompt me to say, be to incur the danger of developing a restless craving after unwholesome flavours, an epicureanism inconsistent with sound appetite. He is not indeed a Rochester or a Swift. There is no suggestion of cynicism or ribaldry; but there is an atmosphere in which the seeds of cynicism and ribaldry are apt to take root and quickly grow. It is an enchanter's land, a kind of opium-eater's Elysium, wherein thought tends more and more to vanity, and action becomes more and more hateful." It is really difficult to discuss such balderdash with patience. Spohr an unsafe companion for the youth! Spohr a master of voluptuous expression! That there is a cloying sweetness about much of his music no impartial critic will deny. But to label it "dangerous to morals" seems to us a case of Musical McDougalism. If there is any reality about this new-found science of musical ethics, surely Mr. Smith will admit that a man's character would be likely to assert itself in his works. That seems to us to follow *ex hypothesi*. And yet here we have the founder of the new science gravely informing us that Spohr—who was not only a great artist and a gifted composer, but a good and upright man—left volumes of a vicious and poisonous tendency behind him. What are we to say of musical ethics if they teach us that a moral man can write immoral music, and that an immoral character can indite compositions instinct with religious feeling?

Such is the result of what may be called the *lues comparativa* on the latest of its victims. We would suggest to Mr. Smith that having paired off the composers with the poets, he should proceed to classify them on a variety of other footings. They might be compared with mountains—*e.g.*, Wagner to the Andes, Beethoven to the Himalayas, Berlioz to the Dolomites, and so forth. Or to various vintages, or viands, or scents, or colours. The results would be more entertaining than those of his first essay, and they would be at least as productive of a solid groundwork whereon to rear the superstructure of the new science.

DR. BARRETT, Examiner in Music to the Society of Arts, in his Report upon the Papers worked in 1890, says:—"There were very few who gave completely correct answers to the questions concerning the meaning of certain musical expressions asked for in the paper. For instance, *Colla voce* was said to mean 'Turn over quickly, collect the voice, full stress, false voice, collar voice, softly, solo voice, slower, singing style, as before, loud tone of voice, with vivacity, loudly, half voice, whole voice, voice silent, as a voice,' with other explanations, one stating candidly it was 'Something about a voice.' Slen-

tando was said to express, 'Delicately, slenderly, with grace,' &c. *Accelerando* was described as 'Tenderly, smoothly, high, with great force,' &c. *Attacca* was translated 'Rather more lively, rapidly, accented, not very quick, turn quick, very quick (*sic*), a little louder, with taste, boldly, heavily, and boisterously.' Among the English anthem writers, the names of Crammer, Naumann, Handel, Mendelssohn, Beethoven, Rossini, Hummel, Bach, Schumann, Berlioz, Wagner, Spohr, Schubert, Haydn, Mozart, the Prince Consort, and others, were given, together with that of one Benilksendeff (1780-1799), the shortness of whose life may account for the fact that his name has hitherto remained unknown. It is interesting to know that Dr. Mackenzie, who was asserted by one candidate to have been born in the year 1, is living yet. In the question concerning Cherubini, it was stated that 'he was an Italian, being born in Italy'; that he 'was born at France'; and that 'he was born at Brunswick.' Hence, probably, the cosmopolitan character of his works. He lived, says one, 'I think in the 18th century; wrote two or three masses, motets, &c., and, I think, one opera and oratorio.' He was born, says another, 'in 1760 [which is correct], and died in 1742'; which is difficult to understand. His principal works were 'Iphigenia in Aulide,' 'Hugenots,' 'Il Trovatore,' and 'La Fille de Regiment.' 'Churibine,' as his name was written even under the printed copy, wrote "Lobiska," "Les Dieux Journeys," and was born of the 17th century.' 'He perfected the aria'; he 'was a splendid violinist'; he 'introduce himself to the Paris by Demophon'; and, finally, 'as a performer on the pianoforte he is all that we might look for.'"

THE question of supplying pianofortes to the London Board Schools has again occasioned heated discussion at a Board meeting and in the Metropolitan press. In April last, after apparently ample debate, a resolution was passed by a majority of the Board present directing the School Management Committee to provide a pianoforte in every school that includes a hall "where such an instrument could be beneficially employed." From the first this Committee seemed to shrink from the duty thus imposed upon them. There is no doubt that they were encouraged to masterly inactivity in the matter by the strenuous although unsuccessful opposition by which the defeated party sought to upset the resolution or instruction at a later meeting of the Board, as well as by the strong expressions of opinion found from time to time in a certain portion of the daily press. At the meeting of the Board on the 16th ult., six months after the instruction was given, the Committee had the courage to propose that only fifty pianofortes be supplied this year and fifty more next year. On this the Hon. Lyulph Stanley, who is always to the front in matters musical, moved as an amendment that the Committee be instructed to adhere to the original instruction of the Board. After much debate Mr. Stanley's amendment was carried by twenty-two to twenty-one. An attempt to get rid of the matter by a resolution to proceed to the next business was lost by twenty-five to nineteen. Another obstructive amendment was then moved instructing the Committee to postpone action for twelve months, and resulted in a further long discussion, and was rejected by twenty-two to sixteen. Finally, Mr. Stanley's proposal was adopted by twenty-one to fifteen.

THE foregoing particulars are given somewhat in detail in order that the pertinacity and strength of

the opponents of this latest phase of Metropolitan Municipal Socialism may be measured. The advocates of the pianofortes say that the instruments will be useful at the evening recreative classes, in the musical drill, and for the purpose of accompaniment in the singing classes. They point out that it is absurd to suppose that it is intended to teach children to play when it is proposed to provide only about 150 instruments for the 420,000 scholars in attendance—i.e., one pianoforte to above 3,000 children. Further, it is pointed out that the cost will be about £4,000 added to the gross expenditure of the Board—viz., £1,701,880, and that to fume and rage over this petty item, while tens of thousands of pounds of not more usefully spent money are voted with the greatest equanimity, is somewhat grotesque. On the other hand, the opponents declare that this proposal is the very last straw, that the electors shall be besought to rise as one man against the accursed luxury; that they can discern beneath the veneer of excuses and explanations an intention to have the pianoforte taught to the children, and they foreshadow the most appalling consequences. The *St. James's Gazette* considers the proposal "silly," "dishonest," "strikingly absurd," "indefensibly extravagant," and asks: "What must be the feelings of the middle-class householder when he is asked to take the money out of his ill-lined pocket, in order that the children of 'the poor' may be taught to dance and sing under the auspices of smug philanthropists?" The *Standard* follows much in the same strain, and declares that the Board is making the whole system odious by its absurd and preposterous extravagance. Side by side with furious letters showing that the schools are being attended by a class above that for which they were intended, there are others equally furious, complaining that the poor clerk, &c.—that is, the class just mentioned—has to pay for the education of his own children as well as of the working man's children.

It may be worth while to compare the cost of the present proposal of the Board with that of the vastly different scheme the promoters are accused by the opposition of harbouring. One hundred and fifty instruments are to be placed in as many schools. The capital cost for these will be about £4,000. After this outlay, about £500 per annum will pay for tuning and renewals. But supposing even so small a proportion of the children as one in ten are instructed in playing the pianofortes, the following will be a fair estimate of the cost:—A tenth of the number of children in the Board Schools is, say, 40,000. Each pupil would have to receive two half-hour lessons per week, and therefore 40,000 hours' teaching per week would be required. Supposing each teacher gave forty hours a week, one thousand teachers would have to be engaged. Assuming that teachers could be got at an average of £70 per annum each, their salaries would amount to £70,000 per annum. A thousand pianofortes would, of course, have to be supplied at a cost of £25,000, and a yearly sum of £6,000 at least (for few pianofortes will stand very long if they have to suffer pounding for forty hours a week) for renewals and tuning would have to be provided. The total cost, therefore, of teaching one-tenth of the children would be nearly £80,000 per annum, after a capital expenditure of £25,000. Compare this with the proposed outlay of £500 a year! A great many people would have to be converted before the Board would venture to propose to teach the children to play at the public expense. At present the idea is altogether outside the sphere of practical politics.

MR. COUNCILLOR CAMPBELL, of Oban, has heard that Dr. A. C. Mackenzie speaks Gaelic, and expects that our genial Scotch musician will lend the proposed Highland Eisteddfod a helping hand. But the Doctor has his work cut out for him, if we are to believe that music in the Highlands is in a "languishing condition" at the present time. Professor Blackie has, sure enough, declared that the Celt cares more for throwing pine trees and heaving heavy stones and hammers than for the intellectual side of the Highland character. The "languishing," it would also appear, is due to a variety of causes. Some worthy bodies, for example, impugn the Kirk; "others," said Mr. Campbell, "blame the bagpipes," and, thereupon, the eloquent councillor cited the late Mr. Hullah's opinion as to the Celtic musical tone being based on the sound of the unoffending "pipes." Further, most Gaelic vocalists sing Celtic songs with a nasal twang, then the "reading of the line" in Highland churches was given as another example of "languishing," so that the composer of "The Dream of Jubal" has to see that an old Scotch custom which he knows so well is abolished. A Mr. Clements was not quite logical at the Oban meeting under brief review. Dr. Mackenzie, he said, had been referred to, "but it must be remembered that he (the Doctor) had received his musical training in England, and it was this training that had enabled him to so successfully work the Celtic mine." Something must have got mixed up here which we do not quite understand. Anyhow, the meeting meant business, and the proposed Eisteddfod is to try to improve not only Highland music, "but all music in the Highlands." The meetings will be modelled on the Welsh Eisteddfodau, and there will be competitions for pibrochs, reels, strathspeys, the best original Gaelic poems and melodies, and solo singing. Choirs will, as a matter of course, be invited to enter the lists, and, altogether, a respectable initial meeting is aimed at. Let us wish the venture every success.

AN interesting question relating to the affinity between Sound and Colour has recently been discussed in the columns of a contemporary, a correspondent relating the case of a lady who expressed a like or dislike for a name, a line of poetry, a piece of music, &c., solely, as she asserted, because of the "colour," and really appeared astonished that every letter, and the blending of a combination of letters, did not call up the sensation of a certain colour in the mind of every one. The writer of this article tells us that, to still further test this remarkable gift, he asked the lady to give him the colour of each letter of the alphabet, which he wrote down, putting away the paper for the present. At the end of a few days he again asked the colours of the letters, which were repeated without error. He then enquired what colour a certain word had, and, on mixing equal parts of colours forming the letters of the word, the colour given by her to the word appeared. There can be no doubt that this subject, hitherto treated hardly seriously, is now awakening some attention. Another correspondent of the same paper mentions a report which he has heard that Haydn's "Creation" was in some sort an attempt to render musically the colour-effect that might be conceived as being produced in the successive "days" of creation. We, of course, give no credit to the statement of the composer having any such intention; but in face of the facts we have adduced, and the probability of others still under investigation strengthening the list, we certainly think the matter fully worthy of more thought than has yet been given to it.

THE programmes selected of late years on the periodical recurrence of the Musical Festivals afford a convincing proof of the change in public opinion on the question "What is sacred music?" Only a short time ago, for instance, the performance of a classical Symphony in a Cathedral would have horrified many of those persons who regularly attended these meetings, and now the performance of such a work is not only countenanced, but looked forward to as an attractive feature in the Festival. That good music may be listened to with pleasure and profit on Sunday as well as on any other day in the week is also now fully admitted, the People's Concert Society, for example, having announced that—commencing on the 5th ult.—"every Sunday evening to February 1 Concerts will be given in the Westminster Town Hall, when classical and sacred songs and ballads will be sung," Schumann's well-known Pianoforte Quintet being also included in the programme. As the same Society intends giving a new series of these performances at Bermondsey Town Hall, beginning on the 7th inst., and Sunday bands are largely patronised, there can be little doubt that music, at least, amongst the intellectual recreations of the people, is practically free from those conventional restrictions which have so long prevented its development as one of the most powerful aids to civilisation. There really is no more reason why the programmes of Concerts on Sundays should be confined to sacred music than—supposing galleries of paintings should ever be thrown open to the public on Sundays—that they should be confined to sacred pictures.

ANYONE who has a sense of the beautiful in sound will, we think, sympathise with the energetic protest recently preferred by the *Globe* against the unnecessary hideousness of the noises in our streets. Our contemporary takes particular exception to that "afflicting yelp" with which the cyclist now advertises his approach—generally, we may add, when he is about two feet from the guileless pedestrian and progressing at the rate of some eighteen miles an hour. This noise proceeds from an instrument dignified by the name of a horn—the cyclist squeezes a ball, which sends a current of air through an instrument of the penny trumpet order—and although on the score of utility it may be preferable to the bell, there can be no doubt that from an æsthetic point of view it is far less tunable to the fastidious ear. The noises and voices of a great city like London have altered considerably since Addison wrote his immortal essay upon them, but it can hardly be argued that the alteration has been for the better. In one particular, however, there is no change. People who cry their wares in the streets are as inarticulate now as they were 160 years ago. Why, for example, a news-vendor should prefer to say "Poime-e-er" instead of "Paper" is one of those things which no fellow can understand.

FACTS, RUMOURS, AND REMARKS.

THE *Eatonswill Gazette* and its rival, the *Independent*, have, in the persons of their musical critics, been again trying conclusions. Upon hearing the Misses Blank sing at a Concert given in their name, the *Independent* damned both with faint praise, and wound up thus: "We have applied a high standard of criticism to the singing of the Misses Blank, because we recognise them as first-class artists and worthy of being judged accordingly." After a second Concert, the *Gazette* came down upon the *Independent* in this manner: "There are certain ignorantly hypercritical individuals who, to gratify their own small

minds and their inflated sense of their own importance, feel in duty bound to express dissatisfaction at every performance, however perfect it may be. If there are little faults they magnify them, if there are no faults they manufacture them, and so they go through the world sneering and carping at everything they come across. In the case of the Misses Blank, however, adverse criticisms possess little weight. The proof of the pudding is in the eating; the applause and unanimous encores of large audiences are quite sufficient to the reasoning mind to stifle the whines of the cynic who, probably suffering from chronic indigestion, looks through his bilious-green spectacles, and makes himself ridiculous by pretending to judge performances by 'high standards of criticism.' To judge from a high standard of criticism requires a high standard of critic; and in many cases this is merely a very self-conceited person indeed." *Eatonswill* has not much changed since the days of Mr. Pickwick.

MISS EMMA ABBOTT'S dresses again. This is what her manager, Mr. Loomis, is reported to have said about them: "And her dresses! Great stars, but they are bewildering! Just like dreams. Such marvelously beautiful gowns and things, I don't know what all. When you can give your imagination a flight and think what all can be put in a dress to make it cost 3,500 dollars, then, perhaps, you can tell something about it. I can't. Gold embroidery, the pure stuff, by the yard or pound, peacock, birds of paradise, butterflies, lions, and such things, all worked, but in raised work, natural as life and life-size too, pearls and precious stones and Persian stuffs, and all that, is almost gorgeous, but not flashy enough for that. I would simply call it magnificent work. Tasteful, too. Nothing seems loud about it, but rich and exquisite. Well, when she got such dresses as that, Mr. Pratt had to hustle all summer and dress up the company so as things would seem harmonious all round. The result is—our people sing in about as fine fixings as it is possible to get." The "fine fixings" of an opera company is delicious.

WE take the following paragraph from the *Boston Musical Herald*: "The London MUSICAL TIMES so much enjoys criticisms copied from American newspapers on musical performances, that we suggest the following which recently appeared in a Croydon, England, journal. 'Then we had the first effort of the Society (Croydon Choral) in the chorus "Come, ye sin-defiled and weary." In the subdued harmonies which enrich this piece, even numbers can breathe expressive strains, beyond the mere noting of *piano* and *forte*, which may be automatically adjusted with the result of a change and nothing more.' American critics are given to using long adjectives and a good many of them, but we usually know what they mean." Well, we sometimes do enjoy "criticisms copied from American newspapers." They are amusing even when they are unmeaning, but our contemporary evidently wishes us to "look at home" and take pleasure in the English article. But why does he carefully conceal the fact that the Croydon example was found in our own pages? Oh, fie!

WARMING with his theme and flouting the facts of chronology, Dr. Talmage exclaimed: "When Cromwell's army went into battle he stood at the head of them one day and gave out the long-metre doxology to the tune of 'Old Hundred,' and that great host, company by company, regiment by regiment, battalion by battalion, joined in the doxology. And while

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they sang they marched, and while they marched they fought, and while they fought they got the victory." It is unfortunate for the illustration, if not essential to the argument, whatever it may have been, that the "long-metre doxology" was not written in the Lord Protector's time. The reverend Doctor was, no doubt, thinking of the scene at the battle of Dunbar, when the Scots began to run and Cromwell's men sang the Psalm, "Let God arise, let His enemies be scattered," to the tune of Dundee, or some still higher strain.

IN May, 1889, Mr. Henry Goodwin, a gardener, was sentenced to fifteen months' seclusion for falsely representing himself as connected with THE MUSICAL TIMES, obtaining admission to artists' rooms, and walking off with portable property not his own. Mr. Goodwin is by this time a free man, and we hope, has gone back to the Eden of his flowers and cabages, chastened and reformed. It is, however, unfortunate for him that the game he played has begun again, the St. Gabriel's Choral Society having lately received a visitor who duly presented a card purporting to issue from our office, and, as further proof of good faith, exhibited some shorthand notes. Here is his description: "Medium height, fair reddish face, slight moustache, rather thick set." Should this gentleman turn up elsewhere, Detective Sergeant Gardiner, of the Police Station, Kennington Lane, would like to hear of it.

THE strike epidemic has got hold of church choirs to some purpose. At East Barnet, the other day, the singers "came out" because the task of washing their surplices had been taken from Widow Wiltshire, who charged fifteen pence each, and given to somebody else content with sixpence. The churchwarden submitted; the choir went in again, and Widow Wiltshire is rejoicing. Later, at St. Lawrence, Ramsgate, the choir walked out because the church cleaners had removed their books and had not put them back again. In this case, the vicar wants a written apology dictated by himself, but "the choristers allege that it is too abjectly worded, and they have refused to take any notice of it." So the matter stands. Somebody said at the late Church Congress that the Church of England is "dying of respectability." It must be conceded that the respectability is not quite unalloyed.

A "Son of Vienna" writes to the *Standard* in defence of the action taken by the authorities of that city in removing the remains of Beethoven, Schubert, Gluck, and others from their resting-places to the new cemetery. He says that all the graveyards round about Vienna are to be closed as insalubrious, and eventually built over. That may be a reason, but it is no excuse for the disgusting desecration of Gluck's grave the other day, when the poor remains had to be riddled for as a housemaid riddles for cinders. Graveyards sanctified by the ashes of illustrious men should, instead of being built over, be turned into gardens consecrated to their memory, with their monuments as shrines. Vienna prefers to dig up the bones and sell the land.

SPECULATION as to what Verdi has done, or is doing, or means to do, goes briskly on, and indicates, perhaps, how much, in the world's present poverty of great musical men, it values the aged master. Verdi is now said to contemplate the production of an "oratorio" on the subject of "King Lear." We need not trouble ourselves much about the word "oratorio" in such a connection. Assuming that there is

truth in the report, the proposed "King Lear" may be intended for Concert-room performance, and so called to distinguish it from opera. We have not got it yet, but when it comes to hand, if ever, welcome will prove none the less cordial on account of doubts about the propriety of its designation.

SAYS the *Daily Telegraph*: "It is not unlikely that a determined effort will shortly be made to increase the number of scholarships in connection with the Royal Academy of Music. As regards paying pupils, the institution presided over by Dr. Mackenzie continues fortunate, and the close of the year will show a most satisfactory balance-sheet. At the same time, it is eminently desirable to attract, by means of scholarships, the more highly-gifted students who, otherwise, would be drawn elsewhere. A proportion of these the Academy is, beyond question, entitled to receive, and the friends of our oldest musical school should bestir themselves to that end without loss of time."

A PERCEPTIVE American has discovered that "the opening measure of 'Annie Rooney' is a note for note robbery from the *motif* of Wagner's 'Feuerzauber' music." Not having an acquaintance with "Annie Rooney" we cannot test the statement, but a transatlantic contemporary, who should be better informed, accepts it, and remarks: "Here at least is one bar of the great composer of Music for the Future that is whistled and sung from one end of the country to the other. The first step has been made successfully, and what may not now be expected?" What, indeed!

MUSICAL Hampstead advances, and the Concerts at Mr. Geaussen's Conservatoire with it. Several oratorio performances, two orchestral Concerts, and ten Organ Recitals are preparing for amateurs within measurable distance of the Swiss Cottage! The committee of the Popular Concerts of Chamber Music are making equally important preparations for a series of six Concerts, supported by eminent artists, including Mr. Joachim and Miss Fanny Davies. These performances will take place at the Vestry Hall. Well done, Hampstead! "Light and leading" may still be found on the northern heights.

"HORRORS upon horrors' head accumulate" and nervous people will soon be shutting themselves up in towers of brass to escape the many evils against which scientific doctors warn them. It now appears that all sorts of dreadful "germs" may lie dormant in a wind-instrument for months. The *Globe* is ready with two courses: first, buy a new instrument and let no one touch it but yourself; second, wash out the tubes with a five per cent. solution of carbolic acid. Why not test the theory by investigating the vital statistics of German bands? There would be a grim satisfaction in finding it true.

MR. JEROME HOPKINS, of whom, happily, not much has been heard lately, seems to have broken out again. Writing from Dublin to the *New York World*, this remarkable person declares: "One hears more false singing in England than in any civilised country in the world, and I regard the national ear as debauched by the Tonic Sol-fa absurdity, the barbarous church chimes, the diabolical street criers, street bands, street organs, and even pianos. Ugh! Such aural pachydermosity is stupendous." Aural pachydermosity is good. But why does not the poor gentleman go home?

ACCORDING to the *Toronto Musical Journal*, strange things are done there in choirs and places where they sing: "In two instances (in churches in this city), where the choir is in the proper place—i.e., the chancel—the soloists during the anthem left their seats and stood in the middle of the chancel to perform their parts. We heard of another case where a member of a choir, adorned with long-sleeved gloves and low-necked dress, advanced to the chancel steps, and, after bowing to the audience (or rather congregation), sang her little piece. An encore would doubtless have been acceded to."

THE seats in Boston Music Hall for the forthcoming series of Symphony Concerts were disposed of by auction the other day and realised a premium of 66,000 dollars on the nominal price. Good for the Hub. But the result has not been received with universal acclaim. "The to-be cheap Classical Concerts," says the *Home Journal*, "which a philanthropic capitalist was to offer up on the altar of art have been lost sight of, and Boston can only take pride in her ability to put fifty-two large and fashionable audiences into Music Hall every winter. Money has it, as usual."

A FUNNY American law case is reported, and seems to have been tried by a judge fresh from reading Mr. Gilbert's libretti. Two artists in a touring company, having been publicly denounced by their manageress as "ungentlemanly and discourteous," brought an action for libel and lost it, the Court holding with Counsel for the defence that the words "related to the actors as men, not to the men as actors." When the Court next sings the Judge's song in "Trial by Jury," all the managers in America will chorus to his exclamation: "For I am a Judge," the heartfelt words, "And a good Judge too!"

FROM the *Daily News*: "Mr. Lloyd has been obliged to refuse an offer to visit New York next May in order to sing at the opening of the new magnificent Concert Hall, now approaching completion in that city. The popular English tenor has, however, definitely arranged for a Concert tour, under Mr. Vert's management, in the United States during May and June, 1892, when, besides fulfilling other engagements, he will probably take part in the musical festivities at the opening of the International Exhibition at Chicago."

HOME news from far! The *Natal Witness*, speaking of Miss Julia Albu, remarks: "It has fallen to the lot of few here to hear Jenny Lind sing, but in Miss Albu they have an efficient substitute, and one who accompanied that gifted vocalist on all her premier tours." Yet the "earlier years of Miss Albu's training were passed at the Guildhall School of Music," which was founded long since Jenny Lind's retirement! They make biography curiously in South Africa.

AN interviewer of Mascagni, the now famous composer of the "Cavalleria Rusticana," says that he is "not at all spoiled by the favours heaped upon him, in fact, he confesses himself rather bored by all the fuss, as he calls it. He is a very young looking, smooth-faced gentleman, exceedingly pleasant to talk with, and passionately fond of his art. He told me that this work is nothing to the one on which he is now occupied."

FROM New York to whom it may concern: "Manager H. J. Leslie (late) of the Lyric Theatre of

London, who arrived in the Elbe to-day, has brought over 276 costumes for a spectacular production to utilise between 500 and 600 people, which will be seen at the Chicago Auditorium in November." Comment by the *Chicago Indicator*: "That's about the average—276 costumes for 600 people—about half a costume for each."

AGGRIEVED artist writes to out-spoken (though, doubtless, mistaken) critic: "Meet me outside the theatre to-morrow night." Out-spoken (though, doubtless, mistaken) critic (to himself): "I'll see you hanged first." Aggrieved artist, again in writing: "You evidently did not turn up, therefore I think I am perfectly justified in stigmatising you as an utter coward." Query for the reader: Was he so justified?

THERE is a wonderful musical reviewer on the staff of the *Derbyshire Times*. Noticing a song entitled "Arcady," he says it is "in the key of F, *Andante Concerto*," and continues: "In one or two instances the harmonies seem to require a little revision. A few accidentals have been omitted, but as the notes requiring them are obvious, this is not of much importance." Nothing is of much importance, not even musical common-sense to a musical critic.

Two church-goers were discussing the merits of their respective organists. "The one said how delightfully his man accompanied the 104th Psalm, 'with the birds singing among the branches to chromatic scales on the piccolo!' To which the other replied: 'But you should hear our organist on the eleventh evening 'grin like a dog and go about the city.' This may be an old story, but 'twill serve."

LONDON supplied Stafford with music, the other day, *via* the telephonic wire. The performers were in Mr. Alfred Hay's rooms in Cornhill, and the audience at the Swan Hotel in the north-western county town. Leading vocalists will soon announce that, the wires having been laid on to their own houses, they are prepared to receive orders for songs, "distance no object."

IN a pamphlet called "Thoughts and Hints upon Public Worship" the author asks: "What would be thought of an accompanist who was sometimes a semi-note before or behind a singer?" "What should be thought," we may enquire, "of a writer who undertakes to give 'hints,' and does not know the meaning of the words he uses?"

RUBINSTEIN is reported to have said that only about two per cent. of the English people are musical. In that case the two per cent. must be very musical indeed, judging by the money which Anton took out of the country. If he really used the expression it is very clear that he has given up touring as a pianist.

NEWS of two eminent vocalists: Madame Albani has received from the Queen a set of portraits of the Royal family taken at the time of the Jubilee. Madame Patey made a successful first appearance at Sydney, and was "applauded with great enthusiasm." Both ladies are gratified; the one by royal favour, the other by democratic admiration.

"MISS AGNES HUNTINGTON has arrived, has been interviewed, and has told a marvellous story how Joachim applauded her so vigorously at a Concert

that he strained his hands so that he could not play his violin solo." The American contemporary from whom we take the paragraph adds: "Lovely are the uses of advertisements."

"THERE is much to be said," observes a contemporary, "about music that needs an explanatory key and an analysis and a diagram and a full drawing of plans and specifications. What's the necessity for so ardently concealing the intent of the work that a civil engineer's services are required in trying to understand it?"

THE "Shorthand of Music," an advertisement tells us, "may be learned by any child in a day," and he can then "write and play melodies at first sight." As the book which explains this system also contains the "rule for vamping," what more can possibly be required?

A DAILY contemporary lately informed its readers that the programme of the Handel Festival rehearsal next year will include the principal choruses in "The Messiah" and "Elijah." Here was a very excusable slip of the pen. It is hard, about Festival time, to mention one work without bringing in the other.

THE Bach Choir have issued a neat little calendar, giving, under proper date, particulars of all the rehearsals, performances, and other "functions" arranged for the ensuing season. For reference purposes nothing could be better, and the idea is an excellent one well carried out.

"BERLIOZ," says the *Globe*, "has at last got his statue in his native village of Côte-Saint André." We should be the more glad thereof if the composer of the "Damnation de Faust" had not a better monument in every musician's library.

CONGRATULATIONS to the Worcester Festival stewards on having made £600 profit. They did something more than bring both ends together, and the overlapping on the credit side is a credit to their business management.

THE Gloucester Choral Society have paid a graceful compliment to the whole body of musical critics by inviting one of their number, Mr. Joseph Bennett, to accept the presidency of the institution for the season about to be entered upon.

"IN Carlsruhe," we are informed, "the police fine any one who plays on the pianoforte near an open window." In many English towns, an open window is usually *chosen*, not only for performance, but for practice.

MISS FANNY DAVIES, pupil of Madame Schumann, has contributed a practical paper on the "Technique of Pianoforte Playing" to the November number of the *Girls' Own Paper*.

IT is said that Eugene d'Albert will visit the United States again in 1892. But not, we should say, under Mr. Abbey's auspices.

ACCORDING to the *American Musician*, the new Oratorio produced at the Worcester Festival was written by Professor Budge.

MR. CORDER succeeds Mr. Prout at the Hackney Choral Association. It is too early for congratulations or condolences.

As a violinist, aged six-and-half years, is advertised to play at a London Concert, it is evident that we must shortly found a staff of "nursery critics."

NORWICH MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

THE old capital of the Eastern counties celebrated its twenty-third Triennial Festival, on the 14th ult. and three following days; doing so, as far as outward appearances went, with some measure of cordiality. To judge by the street decorations, the citizens had their hearts in the Festival, but it appeared later on that what they did amount to nothing better than lip service. At any rate, the performances were not well patronised, the aggregate attendance falling more than 500 below that of 1887, and the balance of receipts over expenditure dropping from £700 to £200. This is altogether lamentable and must have a disheartening effect upon the committee, who find themselves in the position of those who say to the children in the market place: "We have piped unto you, and ye have not danced." Yet there is no occasion for despair. The musical progress going on all around us must ultimately affect even the people of East Anglia, cut off though they be from the great highways along which travel the vivifying influences of the age.

The committee made arrangements strictly on the lines of previous gatherings. Mr. Randegger again acted as Conductor; the orchestra was brought down from London, and the chorus consisted almost exclusively of singers resident in Norwich and its neighbourhood. In the list of principal vocalists, however, there were names not usually found connected with Festival doings. These will appear later on, the most urgent remark now having reference to a great improvement in the chorus, consequent, it may be supposed, upon greater care in selection. By some means or other, Dr. Hill, the Choirmaster, had obtained a larger proportion of youthful voices than before (no doubt at the expense of many offended veterans), and the result was more than worth all the attendant trouble and "disagreeables." Reform can be carried farther with advantage. There are still many in the Norwich chorus who have lost the fire of youth, and whose voices lack the freshness and resonance which once were theirs. *Verb. sap.* But let the chorus of 1890 have due praise. It was undeniably the finest I ever heard at an East Anglian Festival.

Operations began on the evening of the 14th ult., with a performance of "Judas Maccabæus," which attracted by no means a crowded audience. The loss was theirs who stayed away, for the old warlike Oratorio was given with marked success, the chorus specially distinguishing themselves by appropriate fire and energy. Indeed, the great choral numbers in Handel's work came out with unwonted force; "Hear us, O Lord," and "We never will bow down" being, as was right and proper, the most striking of them all. The solos were in the hands of Madame Nordica, Miss Lehmann, Miss Marian Mackenzie, Mr. E. Lloyd, Mr. Maldwyn Humphreys, and Mr. Alec Marsh. Concerning some of these artists nothing need be said, their excellence in Oratorio having been assured long ago. Of the comparative new-comers to the Festival platform may be mentioned Miss Marian Mackenzie, who did good and useful service; Mr. Humphreys, concerning whom it suffices to say that indications of much promise, were apparent, and Mr. Marsh, to whom should be accorded the praise of adapting himself to Oratorio work with rare success. In this respect he was an agreeable surprise.

"Judas Maccabæus" was followed, on Wednesday morning, by a mixed programme, containing two novelties with which were associated the Symphony to the second part of Spohr's "Last Judgment" and Rossini's "Stabat Mater," the solos in which were given a good account of by Madame Nordica, Miss Damian, Mr. Lloyd, and Mr. Franco Novara. The unfamiliar selections may not be dismissed so briefly. First in order came a rarely interesting piece, "Lamentatio

Davidi," for bass voice, organ, and four trombones, composed by the old German master, Heinrich Schütz, who flourished in the early part of the seventeenth century. It forms one of a set published at Venice in 1629, and generally entitled "Symphonie Sacre." All antiquarian musicians know that trombones were freely employed by the early church composers of Germany, as auxiliaries to the imperfect organs of the period. In the "Lamentatio Davidi" they might have been called in simply as the most effective instruments for the purpose of suitable expression. Their grave and dignified tones mingle with those of the lamenting voice as no others could, and make the piece, for all its quaintness of structure, one of rich emotional utterance. If the works of Schütz contain many more such brief masterpieces, it is time they were brought to light and praised as they deserve. The vocal part was effectively sung by Mr. Novara; Dr. Bunnett being at the organ, and the trombones in the very capable hands of Messrs. Hadfield, Geard, Blamphin, and Phasey. For the second novelty of the morning Dr. Hubert Parry made himself responsible by composing and conducting a new Cantata to words selected from Milton's "L'Allegro" and "Il Penseroso." Again our esteemed and gifted English musician followed, as to choice of subject, in the footsteps of Handel, whose spirit seems to have entered into him, yet leaving him free to employ all suitable arts of modern expression. The new Cantata is undoubtedly one of its author's masterpieces, worthy to rank with his "Blest Pair of Sirens," than which hardly could higher praise be given. Again we find Dr. Parry reflecting in his music a genuine English spirit and feeling, such as Purcell or Handel might have done could they have lived on till now. There is a grand repose about the piece, as compared with a too fashionable fidgetiness of tonality and harmony, which gives to it a supreme distinction, while the whole rests, so to speak, upon a basis of sound contrapuntal writing. Yet the lines of an antique solidity are found decorated by many a modern grace of orchestral and other effect. It is this combination, this harmonious linking of the past with the present, that ensures for Dr. Parry's works their great claim to a recognised and honoured place in the story of legitimate musical development. More than anything else it illustrates the often-cited broadening down "from precedent to precedent" which best comports with the English nature. Space does not allow here the careful examination which should be given to "L'Allegro ed Il Penseroso" at the earliest opportunity. But some words of description are imperative. The chorus is most largely employed in both sections of the work, while a soprano voice is engaged in "L'Allegro" and a baritone in "Il Penseroso." This arrangement commends itself as not only productive of contrast, but as suggested by considerations of fitness to the theme. Both voices are, of course, used arbitrarily, since nothing in Milton's lines suggests a solo in preference to a chorus, or *vice versa*. But the division has been made with entire propriety. With regard to the different sections of the work it is hard to discriminate on points of merit, but the attention of future audiences should be directed to the setting of the well-known invocation of Euphrosyne: "But come, thou goddess fair and free"; to the beautiful soprano solo, "Sometime walking, not unseen"—an example of slightly modernised Handel; to the lovely chorus, "And ever against eating cares," and to the whole of the *Finale*, "But let my due feet never fail," in which the composer rises with sweetness and elevation of his theme, till it may be said that here is fitting music "married to immortal verse." A work so excellent should have had a first audience better capable of appreciating its merits, but the connoisseurs present were warm in their praise, and not less appreciative of a generally fine performance, to the effect of which Miss Macintyre and Mr. Alec Marsh mutually contributed.

Wednesday evening's Concert was entirely devoted to Dr. Mackenzie, who conducted renderings of four movements (Overture and three *Entr'actes*) from his music to "Ravenswood," and also the "Dream of Jubal." The "Ravenswood" suite, as it may properly be called, very well stood the test of separation from the acted drama and its production as music *per se*. Necessarily it is better heard in mental connection with the personages and

scenes which inspired it; but even this association is not absolutely essential to the enjoyment of movements which charm by the beauty of their themes and by extremely picturesque and masterful treatment. The performance of the "Dream of Jubal" was a thorough success; the audience paying it the compliment of sustained attention and unanimous applause. Clearly this work grows in favour. At first the novelty of the design and some peculiarly far-fetched objections to the mingling of recitation and orchestral accompaniment stood in the way, but the public are now forming an opinion for themselves, and the "Dream of Jubal" has by no means perhaps attained its maximum triumph. The rendering was much indebted to the co-operation of Miss Julia Neilson as reciter. There may be some objection to the gesticulation in which this accomplished actress indulged. There could be none to her reading of the poem, which excelled in clearness of enunciation and justness of accent and emphasis. Miss Neilson was frequently and loudly applauded by the entire audience, to whom she evidently brought the lines well "home." Miss Macintyre and Mr. Edward Lloyd were the soloists, as at Liverpool when the work was first produced, and again proved their complete fitness. A resolute attempt was made to encore the "Song of the Sickle," but Mr. Lloyd, who had sung it splendidly, refused with equal determination to grant the demand. Dr. Mackenzie, who conducted the performance, had a well-deserved "ovation" when all was over.

On Thursday morning were given Mendelssohn's "Scotch" Symphony, and Hymn "Hear my prayer" (solo by Miss Lehmann), with, as the *pièce de résistance*, Sullivan's "Martyr of Antioch," conducted by the composer, whose presence seemed to be an attraction which the Norfolk people could appreciate. About this programme there is not much to say. Remarks upon the works themselves would certainly be superfluous, and it may suffice to put on record their generally effective performance. The solos in the "Martyr" were taken by Miss Macintyre, Miss Damian, Mr. Lloyd, and Mr. Alec Marsh; the soprano and tenor once more greatly distinguishing themselves. Miss Macintyre, by the fervour and force of her singing, made a great sensation in the final scene, while Mr. Lloyd's rendering of the favourite song "Come, Margarita, come," could not have been surpassed for all the qualities that go to make up perfect singing. Moreover, the chorus did excellently well, and were the theme of general admiration.

The Concert of Thursday evening was, as to its programme, so obviously designed *ad captandum vulgus* that I do not feel disposed to treat it with the respect due to a Festival selection. At the same time, it seems hard to blame the managers for throwing a sop to the uncultured taste of the local public. The programme was redeemed from the lowest depth by the presence in it of Hamish MacCunn's "Ship o' the Fiend," to which an unfortunate misunderstanding gave a bad start, and Richard German's effective Overture to "Richard III.," both conducted by their respective composers.

With Friday morning came "Elijah," which attracted the largest and, musically speaking, the best audience of the week. Its performance was taken part in by Madame Nordica, Miss Lehmann, Miss Marian Mackenzie, Miss Damian, Mr. Ben Davies, Mr. Humphreys, Mr. Brockbank, and Mr. Alec Marsh. I need notice nothing more than Mr. Marsh's appearance as *Elijah*—on the whole, a very creditable and promising effort to overcome the difficulties of the most trying part in all Oratorio. Mr. Marsh has something yet to learn, but he has learned much, and he deserves hearty encouragement to persevere.

At the final Concert were performed a selection from Bach's Suite in D—it played the people in—the second act of Wagner's "Flying Dutchman," and a miscellaneous selection, which was much more clearly to the taste of the audience. The "Dutchman" act went off with little spirit and was received with as little zest. At this I am not surprised. Above all other, Wagnerian opera requires the stage, and to give it in a Concert-room is conspicuously unfair to composer, performers, and audience. The parts were thus distributed: *Senta*, Madame Nordica; *Mary*, Miss Marian Mackenzie; *Daland*, Mr. Novara; *Erik*, Mr. Ben Davies; *Van der Decken*, Mr. Henschel. In conclusion, Mr. Randegger may be congratulated upon

steering the Festival to, in a musical sense, a safe port. His duties were not enviable, and their satisfactory discharge is fair matter for felicitation.

BRISTOL MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

IN order to avoid coming in the same year with the triennial meeting at Birmingham, the committee of this Festival put forward its seventh celebration by a whole twelvemonth, and that which, in regular order, should have taken place next autumn, happened on the 22nd—25th ult. I may assume the wisdom of this step, because those who are on the spot, and responsible, ought to know local requirements well. The arrangements made by Mr. William Smith and his colleagues, however much adapted to circumstances, were not supremely interesting to quidnuncs. But, as a rule, the quidnunc is a "dead head." It is only those who pay the piper that have a right to call the tune, and I for one am not going to assail the committee because they obtained no specially-written novelty and because their programme was almost entirely made up of works more or less well-known. I would rather praise them for lowering the prices of admission and seeking to base the Festival upon a wider area of supporters. To this all enterprises of the kind must eventually come, and the Bristol committee are present as well as wise in their day and generation. With regard to other Festival arrangements, I have to mention the engagement of Sir Charles Hallé as Conductor, and his Manchester orchestra; the co-operation of an excellent chorus, trained by Mr. D. W. Rootham; and the presence, as soloists, of Mesdames Albani, Macintyre, Wilson, and Glenn; Messrs. E. Lloyd, McKay, Black, Mills, Pierpoint, and Worlock, with Mr. Riseley as Organist. Save a few changes of name, this was the order of previous Festivals, and no remark upon it is called for. It may, however, be mentioned, as an experimental step, that the committee abolished one of the three customary evening Concerts and gave an additional morning performance. With their reasons for this step I am not acquainted; doubtless they were good ones, and justified by consequences.

The series of Concerts opened on Wednesday morning, the 22nd ult., with Gounod's "Redemption"—a work that seems, judging by the numerous attendance, to hold fast its popularity in Bristol. Assuredly, the deep solemnity of theme and treatment once again made a visible impression, despite the fact that the true *habitat* of the "Redemption" is not a concert-hall, but a church, where all surroundings are in perfect sympathy. The chorus acquitted themselves admirably throughout the performance, save in the "Reproaches," where, as usual, false intonation prevailed; and the solos were safe in the hands of Miss Macintyre, Madame Albani, Miss Wilson, Mr. Lloyd, Mr. Andrew Black, and Mr. Watkin Mills, the last-named artist taking the Divine words. Madame Albani and Miss Wilson made their usual great effect in, respectively, "From His love as a Father" and "While my watch I am keeping." The general performance was a good beginning to the Festival.

On Wednesday evening the Concert was miscellaneous, its principal features being Beethoven's Symphony in F (No. 8), which had an indifferent performance; Grieg's "Peer Gynt" Suite, very well played, and its last number encored; the "Meistersinger" Overture; Liszt's fourth Hungarian Rhapsody, and Brahms's "Song of Destiny." In addition to the last-named extremely serious piece, the choir sang C. H. Lloyd's eight-part chorus, "To Morning," with no great credit, owing to a marked drop in pitch. Whether the music or the singers had most to do with this result is a question. Probably both were to some extent in fault. Solos were sung by Miss Macintyre, Miss Wilson, and Mr. Andrew Black, but they call for no remark here.

"Elijah" occupied the single Concert given on Thursday, when Mesdames Albani and Hope-Glenn, Messrs. Iver McKay and Andrew Black appeared as principal vocalists. All was familiar save the *Elijah* of the Glasgow baritone, who made a success in his dramatic idea of the part and in the varied and strong expression of his singing. But Mr. Black will have to rid himself of certain vocal defects before he can be accepted as a satisfactory substitute

for Mr. Santley. He has good intentions, but not sufficient technique, and why in the world does he "scoop" up his notes in a manner so disagreeable and irritating?

Friday morning brought "Judith," Sir Charles Hallé conducting and not the composer. The audience was the smallest of the week, but included many known musicians, who had nothing but admiration for the excellent features in Dr. Parry's music. The chorus again did their work well, and the solos were, for the most part, admirably taken by Misses Macintyre and Wilson, Mr. Pierpoint, and Masters Ridgway and Bradner. At the evening Concert, which attracted a crowded house, there was a most satisfactory performance of Sullivan's "Golden Legend," in which Madame Albani and Mr. Lloyd won an unqualified triumph. Never had they sang the beautiful music better or better deserved the admiration and applause of all who heard them. Mr. Pierpoint's *Lucifer* was rugged and forceful, but had its good points, both dramatic and musical. A short miscellaneous selection followed, the orchestra playing Schubert's Unfinished Symphony and two Wagnerian pieces.

On Saturday the Festival came to a successful end with Handel's "Messiah."

NORTH STAFFORDSHIRE MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

AN extract from the prospectus of this Festival sets forth in dry business-like terms what was really a gallant effort: "The Festival of 1888, the first of the present series, having been such a pronounced success, it was decided at a meeting of the vice-presidents, held in February, 1889, to establish triennial musical Festivals in North Staffordshire, and to hold the next Festival in the autumn of 1890, in order to avoid giving it in the same year as the Birmingham Festival, also that it should be of two days' duration, in the event of a sufficient sum being guaranteed." The scheme thus arranged was duly worked out on October 1 and 2; four performances being given in the Victoria Hall, Hanley, under the direction of Dr. Swinnerton Heap. A musical success and a pecuniary loss followed; the former serving as encouragement for the future, the latter indicating need for some changes of plan. On the second point I would only observe that the committee depended far too much upon the gentry and wealthy residents who could afford to pay high prices, and too little upon a great industrial population, whom lower terms might very likely have attracted. The well-to-do folk were willing enough to lend their names and take the risk, as guarantors, of losing a trifle; but rows of empty guinea seats spoke clearly to the fact that this was all they were inclined to do. So, what with the abstinence of the gentry and the exclusion of the "masses," the Hall was never full, and the debtor and creditor account of the Festival showed a balance on the wrong side. The lesson is obvious, but I need not enlarge upon it. Dr. West, the chairman of the Committee, and his colleagues are the right sort of men to profit by experience; they are resolute and determined, and the next Festival will show, unless I am greatly mistaken, a striking change for the better.

I have spoken of a musical success, and must now show in what it consisted. To begin with, there was an efficient orchestra, chiefly made up of players belonging to Sir Charles Hallé's band, and members of other provincial organisations. In the next place, Dr. Heap had under him a capital chorus, gathered from the vocal amateurs who abound in the Potteries. This body of voices, nearly 400 strong, was, as a matter of fact, the distinguishing feature of the occasion. Though numerically ill-balanced, in effect it had a just *ensemble*, and the singing throughout was remarkable for beauty of voice, spirit, correctness, and expression. Here is the "chief corner stone" of the musical fabric which energetic men are trying to rear in North Staffordshire. They could hardly have a better. As soloists the committee engaged Mesdames Nordica, Macintyre, and Damian; Messrs. Lloyd, McKay, Watkin Mills, Foli, and Willy Hess (violin), thus making ample provision for a series of performances which deserved far larger support than they received.

The Festival began on Wednesday morning, October 1, with Mozart's "Requiem" and Sullivan's "Golden Legend"—a programme that, to say nothing of any other consideration, should have tempted from their homes all the influential people who were so ready to lend their names. The "Requiem," as every reader will understand, gave the chorus an opportunity to show its mettle, and no hopes of a good result were disappointed. With admirable spirit and precision did the amateurs of the Potteries get through their task, never at fault, never once flagging or showing the timidity which sometimes will infect a chorus for no apparent reason. As the singers were well supported by the orchestra, the *ensemble* effects gave satisfaction even to severe critics, and the Festival thus started well. The solos, entrusted to Madame Nordica, Miss Damian, Mr. Lloyd, and Mr. Watkin Mills, were of course safe in such hands, though the American soprano, who had never before sung in the "Requiem," did not seem fully at her ease. The "Golden Legend" was not less well treated than its more solemn companion, all the principal singers, for example, taking full advantage of the many opportunities to be found in Sir Arthur Sullivan's music. Madame Nordica and Mr. Lloyd specially distinguished themselves in parts long since associated with their names by right of complete fitness the one for the other. It may be added that Mr. Watkin Mills gave a very characteristic reading of *Lucifer's* music, the idea being correct and the power of expression equal to its requirements. The singing of the chorus was always adequate, sometimes, as in the "Evening Hymn," very beautiful.

At the evening Concert Dr. Heap produced a new Cantata, entitled "Fair Rosamond," the libretto by the late Desmond Ryan, the music by himself. This work was originally designed, I believe, for a Festival at Wolverhampton which did not take place; afterwards being transferred to North Staffordshire. A glance at the book shows that Mr. Ryan had prepared himself to sacrifice the "unities" in order that his colleague might have as much scope for musical effect as possible. Hence the large share of the work taken up by *Thomas à Beckett* and his fortunes, and the frequent shifting of the scene from one place to another. Looked at from the librettist's point of view, there is no doubt that the book answers its evident purpose, and enables the composer to pass through a series of exciting situations, stimulating his imagination and guarding well against the drawback of anti-climax. There are no fewer than eight scenes, each, either in action or emotion, more stirring than its predecessor. Dr. Heap has, generally speaking, taken full advantage of the opportunities placed at his disposal; writing in clear and intelligible style, and without weakly falling into the fashionable devices of the day. Presumably the composer feels about these as David felt about Saul's armour, and he very properly had the courage and good sense to discard them. Many persons may, on account of this, charge the music of "Fair Rosamond" with being old fashioned, but that Dr. Heap can afford to ignore, since his work is melodious, graphic, made interesting by abundant orchestral device and great variety of treatment. That it will be taken up by choral societies who want stirring and not too difficult music is a foregone conclusion. The reception of the work by the Hanley audience was all that the composer could have desired, nor had he much reason to complain of the performance, in which the artists already named took part. In point of fact, all went well generally, though special praise should be given to Madame Nordica, Mr. Lloyd, and the chorus, for a noteworthy contribution to the general excellence.

The Concert of Thursday morning was miscellaneous, and comprised a number of pieces which, however suitable to their immediate purpose, call for no notice here. Nearly all the interest of the occasion arose out of the work done by the orchestra and chorus. In the list for the former were Grieg's interesting Overture "In Autumn," originally written as a pianoforte duet and afterwards scored for performance at the last Birmingham Festival; Mendelssohn's Violin Concerto (solo by Mr. Willy Hess); Beethoven's Seventh Symphony; Weber's "Invitation to the Waltz," as adapted by Berlioz, and Liszt's third Hungarian Rhapsody. All these were more or less efficiently rendered under Dr. Heap's direction, as were, by the choir, Men-

delssohn's "Judge me, O God," and an effective part-song, "Hushed in death," by Dr. Henry Hiles.

The evening programme was taken up by Sullivan's Overture "In Memoriam," Stanford's "Revenge," the first two parts of the "Creation," and Hubert Parry's "Blest Pair of Sirens"—a very substantial bill of fare, which gave soloists, orchestra, and chorus an equal chance of distinction. The fine body of voices upon which the Festival depended for its truest and best claim to consideration did exceedingly well in the two English works, and nothing better could with reason have been desired. As for the solos in Haydn's Oratorio, it suffices to mention that they were in the hands of Madame Nordica, Mr. Iver McKay, and Mr. Foli.

It is admitted that the Festival failed to obtain adequate support, but, except in so far as the tickets were priced too high, that was no fault of the managers, who provided capital executants and an excellent programme. There only remains to hope for "better luck next time."

ROYAL ITALIAN OPERA.

THE "Season" is apparently no longer to monopolise the performance of Italian Opera, and Londoners at last have the privilege, thanks to the enterprise of Signor Lago, of an autumn series, at such moderate prices as enable all classes of music lovers to hear the masterpieces of operatic art. Signor Lago's season commenced at Covent Garden on the 18th ult. The work given on the opening night was "Aida," by Verdi, with a cast which was in its way remarkable for its excellence. The part of *Aida* was taken by Mdle. Sofia Ravogli, who made her first appearance in England. Mdle. Giulia Ravogli, her sister, showed no embarrassment on her first appearance in England, but made the most of every opportunity for the display of her exceptional gifts. She has a beautiful voice, which she uses with great artistic taste, and her method of vocalisation is perfect. Signor Giannini sang the music of *Radames* with no little degree of success. On the second night of the season, the opera was Meyerbeer's "Les Huguenots," when Mdle. Maria Peri made her first appearance in England as *Valentina*. Another vocalist new to an English audience, Mdle. Stromfeld, appeared as *Margherita di Valois*, but she did not exhibit any marked qualifications for the part. Mdle. Giulia Ravogli, as the page *Urbano*, made a success in that character, which has rarely if ever been equalled. *Raoul di Nangis* was represented by Signor Perotti, who has appeared in England before, at Her Majesty's Theatre. He returns with a voice considerably improved in quality, and with enlarged experience. Signor Padilla, already well known, made an excellent *Conte de Nevers*. Signor Meroles, an admirable actor, but whose voice has lost its pristine sonority, was the old soldier *Marcello*. The remainder of the cast was given in a fairly competent manner. On the 21st ult. "Faust" was given. Miss Fanny Moody, who sang for the first time in Italian Opera, was the *Marguerite*. She had already given evidence of her ability when in the Carl Rosa Opera Company; her singing and acting all through the work were all that could be desired and expected of her. She was not very strongly supported. Signor Suane, from Madrid, as the *Faust*, exhibited no distinguishing qualities of voice, further than its similarity to that of the late Signor Gayarré. Signor Novara was *Mephistopheles*, and made much effect by his peculiarly suitable voice production. Signor Padilla was cast for *Valentino*. The *Siebel* was Mdle. Costanzi, who made a charming page to the eye, though to the ear her efforts were disappointing.

On the 21st ult. "Aida" was repeated, with the same cast as on the first representation; and on the 22nd ult. "Il Trovatore" was substituted for "La Gioconda," which was announced to be given on that night, and in which Miss Grace Damian was to have made her first appearance on the operatic stage.

Several works which have not been heard for some time are promised, and these include "Roberto il Diavolo," "Orfeo," of Gluck, and "Mefistofele." In the last-named Madame Albani is announced to appear, and thus it becomes evident that Signor Lago is determined to show

no lack of enterprise in his autumn season. The mounting of the operas is good, and the *mise en scène* has shown that there is a desire on the part of the management to give the operas with a proper observance of tradition, unmarred by obtrusive extravagance.

There is a good chorus, who sing with bright and resonant tone; an excellent band, led by Mr. Carrodus, and the Conductors are Signor Beviniani and Signor Ardit, the best that are to be engaged. It is a matter of regret, however, to observe that the undesirable practice of substituting the euphonium for the bass trombone has been carried out in this instance. The tone of the euphonium is in no way similar to that of the trombone, and it does not blend with the other instruments of the brass quartet. Every attempt has been so far made to follow out the directions indicated on the scores of the various operas, and this shiftless introduction of an alien instrument should be put a stop to at once. In "Les Huguenots" it is gratifying to note that the introduction to the tenor scena, "Bianca al par," was played upon the viola d'amore, as originally intended. Every credit should be given to Mr. T. Lawrence for his excellent performance of the accompaniment upon this instrument.

CRYSTAL PALACE.

THE thirty-fifth series of these Concerts commenced on the 11th ult., when a very attractive programme was put forward. The scheme included a Concerto for violoncello and orchestra by Herr Hans Sitt, was admirably played by Herr Julius Klengel, who made his second appearance at these Concerts. The Concerto is, in its way, an uncommon production, for the rules of form for this particular class of composition have not been strictly adhered to. The many unusual points in the Concerto are, by the musician-like manner in which they are treated, made particularly attractive. The composer, who conducted, must have been highly gratified not only by the finished manner in which his work was performed, but also by the enthusiastic reception which it obtained. Herr Klengel also played solos by Chopin, Popper, and Fitzhagen with effect, which was greatly enhanced by the accompaniment upon the pianoforte, supplied by Herr Martinus Sieveking, a Dutch pianist of no ordinary skill. Madame Valleria was the vocalist and sang "The Young Nun" of Schubert, and songs by Lassen and Schumann, with all her characteristic charm of voice and execution. The orchestral pieces given on this occasion were the Overture to Mozart's "Magic Flute," "Tannhäuser's Pilgrimage," the Overture "Leonora" (No. 2) of Beethoven, and the "Italian" Symphony of Mendelssohn.

At the Concert of the 18th ult. a new Concert-Overture, the work of Miss E. M. Smyth, was performed for the first time. The subject it is chosen to illustrate is that of "Antony and Cleopatra," and the second sections represent "Love," "War," and "Love triumphant." The working-out of these themes is unquestionably good, while the themes themselves are well contrasted. Mr. Leonard Borwick, the young pianist who made a great impression on the occasion of his appearance at the Philharmonic Concerts in the early part of the year, was the pianist. He chose as his solos the G minor Concerto of Saint-Saëns, some pieces by Chopin, and Liszt's "La Campanella." Madame Tavery, of the Royal Italian Opera, made her first appearance at these Concerts, and secured no little success by her artistic singing of "Ocean, thou mighty monster," from Weber's "Oberon." Among the orchestral numbers were Beethoven's Symphony in C minor and the ballet music from the opera of "Merlin," by Goldmark, which were heard for the first time.

At the third Concert, on the 25th ult., a Concerto for violin and orchestra, by Raff, which has not before been heard in England, was played by M. Emile Sauret. The Concerto is a fine piece of work, full of beautiful themes, worked out by a master hand, and, although it contains a long series of great technical difficulties, it is in every way a welcome addition to the list of attractive Concertos for the violin. Each of the four movements of the composition is, in its way, a complete study, while the whole is full of fresh

ideas and startling effects. It was exceedingly well played by M. Sauret, to whom the difficulties of this work, as well as those of the Rondo Capriccioso of Saint-Saëns, seemed to be mere trifles.

The late date of the Concert does not permit of extensive notice, so that it is impossible to do more than record the performance of a Romance from a Suite in C minor, by Mr. C. H. Couldery, in which is exhibited much promise now that the composer has asserted his own mind rather than give a mere imitation of the mannerisms of those whose thoughts and expressions he has studied. The "Rhenish" Symphony of Schumann was also given at this Concert, as well as the Overture to "The Flying Dutchman" and the Concert-Overture "Melusina" of Mendelssohn. Miss Thudichum was the vocalist, who, despite an objectionable *vibrato* recently acquired, showed great improvement of voice and style since her last appearance at these Concerts. It has been suggested—not without reason—that attendance at these should be made a compulsory feature of the studies of the pupils of the Royal College of Music, the Royal Academy, and the Guildhall School of Music. The programmes are unquestionably educational, and all that is interesting or worthy of notice is included in them. The suggestion should commend itself to the authorities of these institutions.

THE SARASATE CONCERTS.

THE time of year at which Mr. Sarasate visits us makes no difference whatever in the warmth of his reception. St. James's Hall was just as thronged on Saturday, the 18th ult., as it had been a few months previously during the fashionable season. It would be idle to describe for the hundredth time the qualities which have placed the Spanish violinist so high in popular favour. Enough that he fully deserves the position he has won, possessing as he does the attributes of the artist as well as the virtuoso. His first effort on this occasion was Bernard's Concerto in G minor, a work that enables him to display his marvellous technique, though except as to the showy *Finale* it is not very attractive as music. It is otherwise with Max Bruch's Concerto in the same key, one of the few works by this composer that can really be called beautiful; and in the hands of Mr. Sarasate its merits are placed in the most conspicuous light. Ernst's Fantasia on themes from Rossini's "Otello" completed the list of solos named in the programme, but the audience were not satisfied until they had gained two encores. The orchestra, under Mr. Cusins, was heard to moderate advantage in Liszt's Symphonic Poem "Les Préludes," Glinka's "Komarin-skaja," and Beethoven's Overture to "King Stephen."

MONDAY AND SATURDAY POPULAR CONCERTS.

A MORE than usually successful commencement was made to Mr. Arthur Chappell's time-honoured entertainments on Monday, the 20th ult., the programme being attractive and the audience correspondingly large. The attendance was doubtless swelled by the fact that a reversion has been made to eight o'clock as the time of commencement, this hour being most suitable to the majority of those who frequent these Concerts. A remarkably cordial greeting was bestowed upon Sir Charles and Lady Hallé (Madame Néruda), this being the first appearance of the illustrious artists since their highly successful tour at the antipodes. The veteran pianist could not have selected a more suitable work for such an occasion than Beethoven's Sonata "Les Adieux, l'Absence, et le Retour," of which he gave a characteristic rendering, classically pure in style and unexceptionable as regards technique. Beethoven's Quartet in F (Op. 59, No. 1) was of course worthily interpreted by Madame Néruda and Messrs. Ries, Straus, and Piatti, and a fine performance was also given of Brahms's Pianoforte Trio in C minor (Op. 101), one of the most attractive as it is one of the most clear and concise works recently produced by this master. Two numbers of Heller and Ernst's "Pensées Fugitives" for pianoforte and violin completed the instrumental part of the programme. Mr. Ben Davies sang Mr. Piatti's

Serenade "Awake, awake," with taste, and also introduced a pleasing song in the old English style, "All are deceivers," by Mr. Alfred Cellier.

There was an enormous attendance at the first of the Saturday performances, on the 23th ult., the principal attraction being the first appearance of the Polish pianist, Mr. Paderewski, at these Concerts. A strongly marked individuality is always attractive in a musical performer, and Mr. Paderewski never fails to impress upon his hearers the fact that he has his own particular views with respect to the music he interprets. This is the secret of his rapidly growing popularity, and it is well to be able to add that his readings of classical works, if sometimes eccentric, are mostly such as musicians can accept. There was very little exaggeration and much evidence of thoughtfulness in his rendering of Beethoven's Sonata Appassionata on the present occasion, really the principal defect being a certain hardness of touch, which of course may have been the fault of the instrument on which he played. At any rate, Mr. Paderewski's introduction to Mr. Arthur Chappell's public may be regarded as, on the whole, a great success. Mendelssohn's Quartet in A minor (Op. 13) and Brahms's Pianoforte Quartet in A (Op. 26) were the concerted works in this programme, and Miss Liza Lehmann, who is always welcome at the Popular Concerts, was the vocalist.

MADAME BERTHE MARX'S RECITAL.

ALTHOUGH St. James's Hall was far from full on the afternoon of the 23rd ult., the attendance was sufficiently large to indicate that the plethora of Pianoforte Recitals has not yet produced a sense of repletion for this form of entertainment. Madame Marx has hitherto been associated with the Concerts of Mr. Sarasate, the general impression created by her performances being that she has a delicate, pearly touch, but little sensibility, at any rate as regards the works of the classical German masters. There was nothing in her efforts on the above occasion to induce a change of opinion with respect to this matter. The bright, pure tone of Madame Marx was of service in Schubert's "Wanderer" Fantasia, but her reading of the work was rather perfunctory, and the same remark must apply to her performance of three numbers of Schumann's Fantasiestücke (Op. 12), to which, strangely enough, French titles were accorded in the programme. She was more acceptable in some of Chopin's Études, and she would have done well had she infused a stronger proportion of music emanating from her own country into the scheme of her Recital.

MADAME ESSIPOFF'S CONCERTS.

FOR the past sixteen years the gifted Russian pianist, Madame Annette Essipoff, has maintained a high position in the estimation of the English public, and she is once more among us, Madame Valleria having secured her for a series of performances, including four Concerts at the Steinway Hall. The first of these took place on the evening of the 23rd ult., the programme consisting of music for pianoforte solo, with the exception of three songs, contributed by Mr. Franklin Clive. Madame Essipoff's rendering of Beethoven's Sonata in A flat (Op. 26), with the Funeral March, could not be greatly admired, as she did not permit the master's music to speak for itself. The octaves and transposed chords for the left hand made the bass part unpleasantly prominent, and occasionally the pianist's memory was slightly at fault. She was far more commendable in Brahms's Variations in B flat (Op. 24), on a theme by Handel, which she played with much force and variety. The work is remarkably clever, though, perhaps, too spun out, and Madame Essipoff possibly earned the thanks of some present for omitting the lengthy fugue with which it concludes. A Sicilienne of Bach and two trifling pieces by Leschetizky were charmingly played. Mr. Clive's songs, which were carefully rendered, comprised Villiers Stanford's "La Belle Dame sans Merci," an aria "Vado ben spesso," by Salvatore Rosa, and "Once at the Angelus," by Arthur Somervell.

ROYAL COLLEGE OF MUSIC.

THE First Students' Concert of the new term took place on the 16th ult., when the programme consisted only of three pieces. However, as two of these were Schubert's

Octet and Mendelssohn's Fragments of a String Quartet (Op. 81), nobody could complain that the programme was lacking either in quantity or quality. The *ensemble* in the Octet was distinctly good, the wind parts especially receiving very satisfactory interpretation. Miss Donkersley occupied the responsible post of leader, and proved herself not unworthy of the distinction. Miss Ethel Webster, who has a powerful and penetrating soprano voice, sang Donizetti's "O mio Fernando."

At the second Concert, on the 23rd ult., Mendelssohn's String Quartet in E minor was given with much spirit and finish by Messrs. Hopkinson, Wall, and Hobday, and Miss Fletcher. Highly satisfactory in many ways was the rendering of Beethoven's "Waldstein" Sonata by Miss Ethel Sharpe, a pianist of much promise. A Romance for violin and pianoforte, by Dvorák (Op. 11), followed, neatly played by Mr. A. Wall. The Fantaisie on airs from "Oberon," for oboe and pianoforte, was quite unworthy of a College Concert. Miss Minnie Chamberlain sang Schubert's song "Aufenthalt" to English words creditably.

PEOPLE'S MUSICAL FESTIVAL AT NORWICH.

WE have to record with much satisfaction a very pleasant pendant to the Norwich Festival, and as it is the first of its kind in connection with any provincial Triennial Musical Festival (so far as we are aware) the history of its inception may be interesting.

We understand that the thought occurred to a prominent citizen some weeks since: "Why not provide a Musical Festival for the People, the week following the Festival proper?" After consultation with a few friends it was decided that the idea was too good to be dropped, and as such entertainments could not be given on the scale intended without considerable loss, steps were immediately taken to secure the sinews of war. Here no difficulties occurred, for no sooner was the matter mooted than about fifty gentlemen at once guaranteed to be responsible for an amount much beyond that which was likely to be required.

In the meantime, in response to the Mayor (Mr. W. H. Dakin), the ladies and gentlemen comprising the Festival Chorus had most kindly offered their services, as also did several local instrumentalists. The backbone being thus secured the committee engaged the services of Madame Agnes Larkcom, Miss Meredith Elliott, Mr. Hirwen Jones, and Mr. Robert Hilton as a solo vocal quartet; while a band of about forty-five performers, under the leadership of Mr. F. W. Noverre, consisting chiefly of local professionals and amateurs, was organised. With these forces, under the control of Dr. Horace Hill (the Festival Chorusmaster), two Concerts were given to crowded audiences in St. Andrew's Hall, from which the Festival fittings had not been disturbed, on the evenings of the 22nd and 24th ult. On the first of these dates Handel's "Judas Maccabæus" was the fare provided, while the second evening was devoted to Mendelssohn's "Hear my Prayer," a selection from "Elijah," comprising nearly the whole of the first part of that Oratorio, the Overture to "Die Zauberflöte," and several songs, duets, &c. The main object the committee had in view was to provide first-class entertainments at such a cost as would give an opportunity for the lower classes to enjoy a rich musical treat, and to do this they decided to charge the nominal sum of sixpence for admission. The committee also furnished each visitor with a neatly printed book of words gratis.

St. Andrew's Hall presented a grand appearance on both evenings, every available seat being occupied, the vast audience being most attentive and thoroughly enjoying the bill of fare put before them, the applause being most appreciative. Want of rehearsal between band and principals was apparent now and then in "Judas," but, on the whole, the performance was very satisfactory. Costa's additional accompaniments were used, being kindly lent for the occasion by Messrs. Novello and Co.

Mendelssohn's "Hear my prayer" and the selection from "Elijah," on Friday evening, formed a very attractive programme, the audience again showing great discrimination in their approval or otherwise.

The comfortable seating of the large concourse was admirably carried out by a number of volunteer stewards, and the first of what is hoped may be a long series of such educational efforts proved a decided success.

MUSICAL ASSOCIATION.

THE above Society, having decided that a change in its arrangements would be beneficial, will in future hold its meetings at eight o'clock, on the second Tuesday of the month, at the Royal Academy of Music. The seventeenth session will open on the 11th inst., with a paper by Commander Arthur N. Haverall, R.N., on "Music in the Royal Navy," and with a communication by Mr. T. L. Southgate on the Egyptian flutes recently discovered by Mr. Flinders Petrie, which have excited so much interest. The flutes will be exhibited. The other papers promised to the Council appear to ensure a valuable and interesting session.

OBITUARY.

It is with the greatest regret that we have to record the death of PROSPER PHILIPPE CATHERINE SAINTON, one of the most eminent teachers of the violin of the present century, which took place on Friday, the 17th ult., in consequence of a severe attack of bronchitis. He was born at Toulouse on June 5, 1813, and received his education in the college of that place, with a view to the study of the law. This intention was altered, and in his nineteenth year Sainton became a student, under Habeneck, at the Conservatoire in Paris, where he won the first prize in 1834. After an extended tour in various European countries he returned to Toulouse as Professor of the Violin in the Conservatoire there. He made his first visit to England in 1844, and in the following year was appointed Professor of the Violin at the Royal Academy of Music, a post which he held with singular honour to the day of his death. His sympathies were wide and he never lost touch with the progress made in the study of the violin. As leader of the Sacred Harmonic Society, the performances of which he sometimes conducted for Costa, he was a familiar figure to London amateurs for many years. He was also well known at the Italian Opera and the various provincial Festivals. In 1860 he married Miss Dolby, the famous contralto singer. Among the many distinguished musicians who were his pupils at the Royal Academy, may be mentioned Henry Weist Hill, the Principal of the Guildhall School of Music, Frank Amor, W. Sutton, Miss Gabrielle Vaillant, and Dr. A. C. Mackenzie. The last-named, as Principal of the Royal Academy, offered a feeling tribute to the memory of one who was an admirable master and a kind and sympathetic friend, when he said: "A severe blow has been dealt to us by the removal of a man who has lived and worked in this school for a long period of years—and worked too with a devotion to his Art and his pupils which may justly be called phenomenal. It is difficult for me, at this moment, to sum up his worth and the extent of our loss, because I have hardly recovered from the *daze* which such a shock naturally produces. We have not only lost a master, but one of the very best and kindest friends which the Academy ever had. Indeed, we have been parted from a personality which can never be replaced. The old familiar figure will no more be seen. But we still feel the firm grasp of the knotty and gnarled hand; we still hear the voice which carried with it the convincing sense of the affectionate disposition of the man; and his memory will live while this Institution stands—and after."

THILO KELLERMAN, an eminent clarinet virtuoso, a pupil of Hermstedt, died recently at Sondershausen, where he had been for many years Concert-meister.

C. F. SACHS, an esteemed musician, founder and Conductor of the well-known Sachs'sche Gesangverein, of Frankfort-on-Main, died recently at that town, aged sixty-five.

The death is announced, at Buenos Ayres, of BARTOLOMEO BLANCH, a highly esteemed musical professor, who was shot at his residence during the recent revolutionary movement. He was seventy-four years of age.

The death is announced at Wards Island (U.S.), at the age of forty-one, of AUGUSTE SAURET, an able pianist, and brother of Emile Sauret, the eminent violin player.

We have also to record the death at Rome, some few weeks since, of ALESSANDRO ORSINI, composer and able writer on musical subjects, who for a number of years occupied the post of vocal professor at the Academia di Santa Cecilia. He was born at Rome in 1842.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

MESSRS. HARRISON gave the first of their Subscription Concerts in the Town Hall on Monday, the 6th ult., the gathering being of the brilliant character these gentlemen only know the secret of attracting. As usual, there was a strong array of artists, the vocalists including Madame Albani, Miss Ella Russell, Madame Antoinette Sterling, Mr. J. G. Robertson, and Mr. Plunket Greene, the last-named making a successful *début*. Madame Vladimir de Pachmann made her first appearance here, and at once established herself in favour by the grace and charm of her pianoforte playing. Mr. Tivadar Nachéz, the famous Hungarian violinist, and Mr. Ernst de Munk, the equally famous violoncellist, also took part in the performances. The programme was made up of tolerably familiar songs and pieces, and calls for no remark. Mr. Sidney Naylor officiated as accompanist.

The cheap Saturday night Concerts are in full swing, and draw enormous audiences. There are no better listeners than the masses here, who in every way set an example other classes might follow. On Saturday, September 27, the Midland Musical Society, under Mr. Stevenson's direction, gave Handel's "Messiah" to an audience that literally crammed the hall, and as many more were anxious, but unable, to be present. Concerts have taken place every Saturday since, that of the Birmingham Musical Guild, on the 18th ult., being the most noticeable. The vocalists were Miss Florence Howle, Madame Fielding, Mr. Joseph Chambers, and Mr. William Evans, who in a selection of popular songs gave great pleasure to the audience. Mr. F. Ward and Mr. F. W. Beard gave some excellent violin and pianoforte pieces, and the Guild Choir, conducted by Mr. Stratton, sang with fine tone Reay's "Here let's join," Pinsuti's "In this hour," and other part-songs.

The session of the Musical Guild was opened on Saturday, the 4th ult., when Mr. Stratton, the president, gave an address. This was followed by a short Concert, the most important feature of which was a Quintet for pianoforte and strings, by Mr. A. E. Daniels, a young composer of this city. The work is in the classical form, and is not only musicianly in treatment, but gives evidence of high creative power. The large audience assembled at the Great Western Hotel received the composition with much favour.

On Monday, the 20th ult., the Carl Rosa Company visited us at the Theatre Royal, after an absence of two years. The works brought to a hearing were of more than ordinary interest, including, for the first time in Birmingham, Meyerbeer's "Star of the North," Gounod's "Romeo and Juliet," and Cowen's "Thorgrim."

The week's performances began with Bizet's "Carmen," with Mdle. Zélie de Lussan in the *tête-à-tête*. Her impersonation of the character was marked by great dramatic skill and power, and the other parts were well filled. Meyerbeer's "Star of the North," which was given on the Tuesday, was splendidly put upon the stage, and the performance was very good, Madame Georgina Burns, as Catherine, singing and acting admirably. Mr. John Child, as Danilowitz, was distinctly successful. In Gounod's "Romeo and Juliet," given on the Wednesday, Mdle. de Lussan and Mr. Barton McGuckin sustained the principal parts in a highly satisfactory manner.

"Thorgrim" was produced on Friday evening, the 24th ult., and received by a large audience with great enthusiasm, the composer, who conducted, being called before the curtain at the close of the second act as well as at the termination of the performance. Mdle. Zélie de Lussan as Olof, Mr. McGuckin as Thorgrim, and Mr. Crotty as Helgi were highly successful, and the other characters were well sustained.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

NEVER has a musical season in Bristol opened so brightly as the present one. About this time last year it was recorded in THE MUSICAL TIMES that new choral societies were then formed in the four Parliamentary

divisions of Bristol. They have all re-assembled, and very many recruits have been enrolled. In addition to these societies, others have been established during the past month.

The first Monday Popular (Orchestral) Concert of the season was given on the 6th ult., a good assemblage being present. Mr. Riseley's band of seventy performers played Mendelssohn's "Scotch" Symphony, Weber's "Euryanthe" Overture, Nicolai's "Merry Wives of Windsor" Overture, and lesser works and operatic selections, all being excellently given. Miss Jennie Dickerson and Mr. Montague Worlock were the vocalists. There was a still larger audience on the 15th ult., when the experiment was tried of giving a Concert on a Wednesday for the benefit of many people engaged in businesses which close early on that day. Dr. Mackenzie's delightful symphonic poem "La Belle Dame sans Merci" was played for the first time in this city, and it so pleased the assemblage as to elicit hearty applause. The other principal works were Mendelssohn's "Athalie" Overture and Liszt's Hungarian Rhapsody, No. 1, in F. Miss Lucille Saunders and Mr. John Child were the vocalists.

On the 4th ult. the first Saturday Popular Concert of the winter series took place. It was noteworthy for the fact that bright part-songs and well-chosen choruses were sung by the choir with a precision and crispness deserving of great praise. In the interpretation of such pieces the members of the society excel. Miss Marion Evans and Mr. Henry Ward contributed songs; Miss Fricker and Mr. Howard Reynoldson played harp and cornet solos respectively; and the band performed overtures and selections.

The Carl Rosa Opera Company paid a fortnight's visit to the Princes' Theatre, commencing on the 6th ult. and terminating on the 18th ult. Operas old and new were represented, generally to crowded houses. The list included Gounod's "Faust," the same master's "Romeo and Juliet" (first time in Bristol), Benedict's "Lily of Killarney," Bizet's "Carmen," Verdi's "La Traviata," Balfe's "Bohemian Girl," Donizetti's "The Daughter of the Regiment," Wallace's "Maritana," Verdi's ever welcome "Il Trovatore," and Cowen's "Thorgrim" (first time in Bristol). The operas were for the most part well represented, but the performance of Wallace's work was in some respects slipshod, owing probably to the idea that familiar pieces do not require rehearsing. "Romeo and Juliet" was received with the greatest favour on each of the three occasions it was brought forward, the lovely music making a deep and evidently lasting impression on those to whom the opera came as a novelty and a delightful experience. "Thorgrim" was welcomed with especial heartiness, and its graceful ideas, striking melodies, and charming orchestration drew forth enthusiastic demonstrations from the large audience. Mr. Cowen came to Bristol purposely to conduct the representation of his work. Miss Zelig de Lussan was cast for the part of *Olof*, Miss Jennie Dickerson for that of *Arnora*, Mr. Barton McGuckin sustained the character of *Thorgrim*, and Mr. Leslie Crotty was a highly satisfactory *Helgi*. The opera was admirably mounted, the artistic scenery and appointments enhancing the impression it made. How charmed the audience was with "Thorgrim" may be gathered from the fact that the composer and the chief vocalists were re-called after each act. At the end of the performance Mr. Cowen was again called for, and on his appearance was hailed with hearty cheering.

MUSIC IN BRADFORD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

REFERENCE was made last month to the spirit of enterprise which is being displayed in the new season by several of the younger societies of the town and neighbourhood. One of these is the Horton Lane Congregational Choir or Guild, which, on the 16th ult., gave a Concert, when Cowen's "St. John's Eve" was produced. The Cantata proved most congenial employment for the voices and executants, and its quaint old-fashioned flavour put the audience into an extremely pleasant mood. The solos were in the hands of fairly accomplished vocalists in Miss Clara Marshall, Miss M. Tetley, Mr. W. H. Townend, and Mr. Albert Barnes. These ladies and gentlemen afterwards rendered songs. Mr. A. Gledhill was

responsible for the general training of the choir, and the duties of accompanist were discharged by Mr. J. H. Patrick.

Mendelssohn's "Hymn of Praise" was most successfully rendered at a Concert given by the Choir of the Westgate Baptist Chapel, augmented by members of the Bradford Festival Choral Society, on the 6th ult.

The popular Saturday Evening Concerts, which Mr. Walter Holmes has established by judicious management and with due regard for popular demands have been resumed during the month amid evidences of continued success.

At Halifax Mr. J. H. Sykes inaugurated his seventh series of Subscription Concerts on the 6th ult., and the crowded appearance of the Drill Hall augured well for the renewed success of his undertaking. This was a Ballad Concert, and the programme was made up of a variety of contributions by Madame Marie Roze and a Concert-party. The same party was responsible for the programme of the Huddersfield Subscription Concert on the 7th ult.

At Huddersfield, on the 4th ult., Messrs. Wood and Marshall initiated a series of popular Saturday Evening Concerts, the first of which was well attended and much appreciated. There was a long list of performers.

On the 20th ult. Mr. Edward Misdale opened his season of chamber music at Bradford with a Concert, at which Mr. and Mrs. Henschel were the performers.

MUSIC IN EDINBURGH AND THE EAST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THERE is no want of energy or enterprise apparent among those who are to supply the musical wants of Edinburgh this season. Besides Messrs. Paterson's fourth series of Orchestral Concerts, the Choral Union promises, at one of the series, a performance of the "Golden Legend." "St. Paul" will in all probability be the next work chosen for study. The Edinburgh Quartet makes an early start this year, the 7th inst., so the older party of Edinburgh Classical Chamber-Concert gives will have to redouble their efforts. It is a particularly good sign that two such schemes receive sufficient support in our small town. Of the numerous choral societies, Mr. Moonie's Male Voice Choir has the honour of the first appearance, as on the 1st inst. it is to supply the illustrations to Dr. Barrett's lecture before the Society of Musicians. Dr. Barrett having kindly consented to open the session of the Society with a lecture on the "Part-Music of England," the committee resolved to send a general invitation to all professional musicians in town to be present.

The all-engrossing question in musical circles here is the fate of the Reid Professorship. The Universities' Commission has now arrived at this part of its duty, and the battle is set in array. Representatives from the Societies which sent in statements and petitions are to be invited to meet the Commission, and a report to the General Council of the University on the various schemes has been entrusted to the careful and judicious hands of Mr. James Oliphant. Additional interest is excited by the news that Professor Sir Herbert Oakeley finds it advisable, for the sake of his health, to resign the Chair, and that this is the last winter of his professorship. Until May the duties of the Chair will be discharged by Mr. John Greig. What will the next Reid Concert be like? and how much of General Reid's munificent bequest is left? Time will show us the first, and evidence before the Commission will bring out the other.

M. Paderewski opened the Concert season on the 20th ult. His wonderful technique and artistic insight, shown especially in Beethoven's Sonata (Op. 111) and Chopin's in B flat minor, won him a cordial reception. The famous Dead March in the latter was spoiled by unsteady tempo and new effects. M. Paderewski was entertained to dinner by the Pen and Pencil Club on the 21st ult.

Madame Adelina Patti was the principal attraction of a Ballad Concert in the Music Hall, on the 21st ult. The presence of Mr. Gladstone—duly announced—helped to fill the hall to overflowing. Middle Eissler's harp playing was the artistic feature of the evening.

The principal attraction of an unusually interesting season at Dundee will be the set of four Subscription Concerts which Messrs. Paterson are arranging. Mr. Manns's orchestra appears at the first, and the others are given by Joachim, Sarasate, and Stavenhagen. The scheme is being well patronised. The Choral Union are rehearsing "Elijah" for their first performance in December.

Perth is at a disadvantage in the matter of more elaborate musical arrangements owing to its proximity to its larger and wealthier neighbour. The Perth Musical Society, under the Conductors of Mr. Frank S. Graves, engages itself mainly in Oratorio and Cantata works, and "The Messiah" and "Elijah" constitute its programme for the season. Miss Steele's Select Choir is a small but well-trained body of about thirty members, which devotes itself mostly to part-songs, unaccompanied pieces, &c. A recently formed society is the Amateur Orchestral, which promises well in numbers and interest.

Alloa is a strong musical centre, although so near Stirling, and possesses an exceedingly good Choral Union (Conductor, Mr. Locker), which is now engaged in the study of the "Creation." The Philharmonic, a Sol-fa Association, under the Conductors of Mr. F. W. Smallwood, is its rival, or rather its supplement, and the instrumental amateur talent finds scope in the Amateur Orchestral, under the same leader.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

ST. ANDREW'S HALLS, now the property of the Corporation of Glasgow, were re-opened on the evening of the 7th ult., after a much-needed overhauling. Several important structural alterations have, moreover, been made on the principal halls, the decorations are in good taste, and the larger Concert-room, which can accommodate from 3,500 to 4,500, lights up brilliantly—an excellent example, indeed, of the art of the colourist. The inaugural ceremony took the shape of a couple of Concerts, generously given by the Glasgow Choral Union, and, as the citizens were entertained in their own property free of charge, it goes without saying that crowds were drawn to the elegant suite of rooms on the auspicious occasion. Treasurer Richmond occupied the chair in the Grand Hall, supported by several prominent citizens, and the "Union," under the direction of Mr. Joseph Bradley, its popular Conductor, sang during the evening the "Hallelujah" chorus from Handel's "Messiah," and several well-known secular pieces, Mrs. Taggart and Mr. Robert Riddell contributing a couple of solos. In the Berkeley Hall an admirable programme was sustained by Miss MacLachlan, Messrs. Neil, Wm. Young, and Robert Buchanan, jun., and altogether the inauguration was regarded as a pronounced success. On the evening just named local amateurs made the acquaintance of "The Glasgow Quartet," an association recently formed for the purpose of "familiarising the public with the highest kind of instrumental music." The large hall of the Queen's Rooms might have been better filled, but true appreciation of a delightful form of art will doubtless grow as the merits of the organisation are better known. The sketch programmes of the series of eight Concerts have been drawn up with skill, and as Messrs. Sons, Dörter, Freund, and Piening get better acquainted with each other, it may be taken that the *ensemble* playing will soon reach a high artistic standard. The initial performances were not at all times faultless; they were, however, replete with bright promise, more particularly the reading of Haydn's D minor Quartet (Op. 76, No. 2) and the engaging performance of Beethoven's Serenade for violin, viola, and violoncello. Mr. Sons, the able leader of the party, and of the Glasgow Choral Union Orchestra, gave as his violin solo a couple of movements from a Sonata by Nardini. The guarantee fund raised on behalf of the scheme is, it may be mentioned, little short of £800, and should sufficient encouragement be forthcoming the field of chamber music will be further explored to admit of an acquaintance with works in the domain of the sextet and the octet.

The subscriptions to the seventeenth series of Choral and Orchestral Concerts are on a singularly encouraging scale. The strong prospectus, already outlined in THE MUSICAL

TIMES, created, to be sure, more than usual stir amongst musical folks, and notably in the ranks of those who pin their faith to the soloist element. Viewed from this aspect there was, it need not be said, ample attraction in the *début* of Mr. Paderewski, and in the violin playing of Mr. Emil Sauret, announced for the evening of the 23rd ult. This was the first Concert of the series, notice of which must be reserved. Let it suffice, meanwhile, to say that the programme included Mendelssohn's Sonata for pianoforte and violoncello (Op. 45) and Brahms's Quartet for pianoforte, violin, viola, and violoncello, in A major.

Messrs. Paterson, Sons & Co.'s prospectus for the coming season is again planned on an attractive scale. The firm had, as of yore, the management of Madame Adeline Patti's Concert in St. Andrew's Hall, on the 13th ult., and their engagements provide for a Recital by Mr. Paderewski on the 6th inst., a couple of Concerts by Sir Charles Hallé's orchestra, the "absolutely farewell appearance" of Mr. Sims Reeves, and a visit from Mr. and Mrs. Bernhard Stavenhagen. Messrs. Muir Wood & Co. are also in the field with several touring parties, which include Mesdames Valleria, Ella Russell, Fanny Davies, Essipoff, Sophie Menter, and De Pachmann; Messrs. Wolff, Klengel, Nachéz, and Foli, and altogether an uncommonly animated season is at hand. It will, moreover, include a series of Lectures, under the auspices of the Glasgow Society of Musicians. Mr. Alberto Bach will come over from Edinburgh to address his brother musicians in the West, and the Rev. John Hunter, an able local preacher, is also on the list. The Society held its first dinner for the season on the 14th ult., when a large company assembled, under the genial chairmanship of Mr. Julius Seligmann.

MUSIC IN LEEDS AND HUDDERSFIELD.

(FROM OUR OWN CORRESPONDENT.)

THE musical season cannot yet be said to have fairly set in here, in these regions of smoke and "shoddy"; but we have to chronicle the performance of Dr. Spark's new Oratorio "Immanuel," which took place in the Leeds Town Hall on the 2nd ult. The music is of a simple and unpretending character, and detailed criticism is uncalled for. The soloists were good, the chorus passably so, and the band far from it. The reception accorded to the new work was, on the whole, favourable.

The committee of the Leeds Subscription Concerts announce only four Concerts for the coming season. But what is lacking in quantity is evidently to be compensated for by excellence of quality. Two Orchestral Concerts will be given (Sir Charles Hallé's orchestra), one Chamber Concert, and a Miscellaneous Evening, with Sir Charles and Lady Hallé as principal attractions. No novelties are as yet promised, but the outline programmes already issued contain none but pieces of sterling calibre. The Leeds Philharmonic Society will give three Concerts—"Judas Maccabeus," Verdi's "Requiem" and Parry's "St. Cecilia's Day," and "The Messiah." A Patti Concert and a Sarasate Concert are announced.

The Huddersfield Choral Society opened the campaign on the 10th ult., with an excellent performance of Haydn's "Seasons." The chorals were in their element, and Haydn's choruses—now jovial, now graphically descriptive—were given in perfect style. The solo parts were in the hands of Miss Clara Leighton, Mr. Edward Lloyd, and Mr. Watkin Mills, who one and all seemed to revel in the delicious airs allotted to them. Mr. John North conducted, and Mr. Ibeson officiated at the organ. For the next Concert "The Messiah" is promised.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE opening Concert of the Philharmonic Society took place on the 14th ult., the Symphony being Beethoven's No. 2 in D, of which a very good performance was given under Sir Charles Hallé. The Conductor was cordially welcomed on his re-appearance at the rostrum by audience, orchestra, and chorus alike, while unknown hands had decorated his desk with garlands of flowers for the occasion. The chorists had but little to do, only a

couple of part-songs falling to their lot; but sufficient evidence of ability and power was given to make one feel hopeful of their more important work when it comes off. The soloists were M. Paderewski, who created a marked impression, and Madame Tavary, who astonished the music-lovers present with the introduction of an *Arditi Valse*. The second Concert of the season was announced for the 28th ult., too late for notice at present.

Mr. I. H. Stammers has been the most recent *locum tenens* for Mr. W. T. Best at St. George's Hall, the next in order being Mr. W. Faulkes. Mr. Best's return may, however, very shortly be expected.

The Birkenhead Subscription Concerts are now announced, and they will be, as usual, four in number. Three of the programmes will be provided by the Heckmann, Hess, and Carodus Quartets respectively. At Bootle a third series of Subscription Concerts, under Mr. Workman, is promised, and at Liscard tentative arrangements are being made by Messrs. Heinecke and Argent to revive the popular Subscription evenings at the Manor Road Hall.

Two of the so-called Lecture-Concerts have been given by Mr. Argent at the small Concert-room, St. George's Hall, and the new departure has been generously received, especially by those interested in educational matters. The plan adopted has been to give a brief oral description of each of the orchestral pieces, the latter being arranged in progressive order.

The annual meeting of the National Society of Professional Musicians took place on the 11th ult., when Mr. W. D. Hall was elected to the secretaryship of the North-Western Section, and Dr. Hiles and Mr. H. Hudson were appointed members of the council.

The fifth season of the Liverpool Sunday Society has been inaugurated. On the 19th ult. the first open meeting was held at the Rotunda Hall, Liverpool, and on the 26th a musical programme was announced at the Queen's Hall, Birkenhead. For the latter a good orchestra was engaged. The application for a seven days' music license for the Rotunda is to be made forthwith, and the result is awaited with curiosity by those interested in the Sunday movement.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE short visit of the Carl Rosa Company must have been most successful financially, and should lead to a return so soon as the engagements elsewhere will permit. The management relied almost entirely upon the attractiveness of well-known works given with a fairly adequate cast, and did not venture upon novelty beyond a single representation of "Thorgim," under Mr. Cowen's direction.

Our Concert season is not yet in full swing. Only with the close of October will Sir Charles Hallé, after his labours at Bristol, come back to us, bringing Miss Macintyre as his chief singer and Lady Hallé to share the warm welcome which will be ready. The evening preceding his advent Madame Patti's Concert-party will be here; and almost immediately before that Mr. de Jong, departing from his usual course, initiates his campaign by the humorous Recital of Mr. George Grossmith, reserving his orchestra until his many patrons have enjoyed a thoroughly hearty laugh.

But while looking forward to all the pleasure awaiting us at the Free Trade Hall, we have not been without much interesting, popular, and high-class music. Mr. Bauerkeller's Chamber Concerts have recommenced with extended appreciation, and with the important aid of Signor Risegari, whose co-operation has also been secured by Mr. Max Mayer. At the St. James's Hall Mr. Barrett has secured enormous audiences, and has been liberal in catering for them; and in the Association Hall Mr. G. W. Lane (with his Philharmonic Choral Society), on the 18th ult., preluded the customary Concerts of Mr. Cross.

On the 22nd ult. the Manchester Vocal Society gave, amid much pleasing and agreeably rendered unaccompanied choral music, Dr. Henry Watson's "Shakespearean Cantata," originally written for male voices, and now arranged for a mixed choir. The poem, written by Dr. T. H.

McCormick, affords ample opportunities for contrast, of which Dr. Watson has skillfully availed himself. Thoroughly English in character, essentially vocal and tuneful, the Ode will be very acceptable to Societies wearied of the restlessness and continued straining after unattained effects of most recent productions. Evidently the members of the choir enjoyed their task, and the solo singing showed marked progress.

At the Town Hall Mr. Pyne's Organ Recitals have been resumed, and will, during the winter Saturday evenings, offer a great attraction to those capable of entering into the spirit of serious and solid music, and appreciating its finished rendering.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

THE current musical season gives promise of being exceedingly busy. The Choral Societies of the town are all in full rehearsal, mainly of standard works, there being a deplorable lack of novelties in their prospectuses.

The Amateur Musical Society will give a performance of "The Messiah" on December 19, under Mr. Schollhammer. The work to be given at the Spring Concert has not yet been decided upon, but it will probably be one of the year's Festival novelties.

The St. Cecilia Musical Society have announced the following list of works for performance under Mr. W. Brown—the "Creation," "Elijah," "The Messiah" (on Christmas Day), and "Israel in Egypt." If possible a fifth Concert will be given, at which it is hoped a new work will be performed.

The Sheffield Musical Union announces two Concerts under Mr. Henry Coward. At the first, to be given on February 2, Mr. Coward's new Cantata "Bethany" will be produced. The Amateur Instrumental Society announces two Subscription Concerts, the Symphonies being Mendelssohn's "Scotch" and Spohr's "Power of Sound."

The Choral Union are rehearsing Verdi's "Ernani" for Concert performance under Mr. S. Suckley. "The Messiah" and Costa's "Eli" will also be given during the season.

Mr. Sims Reeves took his farewell of Sheffield on the 21st ult., in the Artillery Drill Hall. The famous tenor had a very cordial reception and the efforts of the Concert party were much appreciated. A marked success was won by Miss Amy Sherwin in the Polonaise from "Mignon" and other songs, and Miss Janotha's playing was a distinctive feature of the Concert.

Extensive alterations have been carried out at the Albert Hall, chiefly in the direction of new exits, at an expenditure of £3,000, and the hall is now one of the safest and most commodious Concert-rooms in the provinces. The re-opening took place on the 2nd ult., when a performance of the "Creation" was given by the St. Cecilia Musical Society. The choral portions of the work were excellently sung (in spite of the short notice given to the choristers), the trio of principals acquitted themselves with success, and the band did fairly well. Mr. J. W. Phillips was Organist, and Mr. Wm. Brown conducted.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, October 10, 1890.

THE thirty-third annual Festival of the Worcester County Musical Association, which took place during the last week of September, was a great success, both artistically as well as financially. The chorus (about 500 well-selected voices) sang better than ever, the orchestra (the famous Boston Symphony) was excellent, the soloists, if not (with the exception of Herr Fischer) of world-wide reputation, were very satisfactory and well suited for the work assigned to them, and Mr. Zerrahn, the Conductor, was full of vigour and enthusiasm, though some people will insist upon speaking of him as the "veteran" Conductor. The Festival opened with an Organ Recital given by Mr. Clarence Eddy, of Chicago, who performed a pleasing variety of French, German, and English compositions, amongst which a Triumphant Fantasia by Dubois deserves special mention. This Fantasia was specially written for Mr.

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Andante con moto.

ORGAN. $\text{♩} = 92.$

Solo.

Ped.

SOPRANO. *cres.*

ALTO. *cres.*

TENOR. *cres.*

BASS. *cres.*

While all things were in quiet silence And the night in the midst of her course, The Al-migh-ty word of the

While all things were in quiet silence And the night in the midst of her course, The Al-migh-ty word of the

While all things were in quiet silence And the night in the midst of her course, The Al-migh-ty word of the

While all things were in quiet silence And the night in the midst of her course, The Al-migh-ty word of the

f.

ff.

Lord came down from His roy - al throne; The light hath shin - ed up - on us, the

Lord came down from His roy - al throne; The light hath shin - ed up - on us, the

Lord came down from His roy - al throne; The light hath shin - ed up - on us, the

Lord came down from His roy - al throne; The light hath shin - ed up - on us, the

cres.

light hath shin-ed up - on us, For we have seen, have seen His star, and are

light hath shin-ed up - on us, For we have seen, have seen His star, and are

light hath shin-ed up - on us, For we have seen, have seen His star, and are

light hath shin-ed up - on us, For we have seen, have seen His star, and are

come to a - dore Him.

come to a - dore . . Him.

come to a - dore . . Him.

come to a - dore Him.

Sw.

Open Diap. Gt.

Ped.

f The

The strain up-raise of joy and praise, . .

Full Sw.

f *accel.*
To the glo - ry of their King, to the glo - ry of their
accel. To the glo - ry of their
strain upraise of joy and praise, To the glo - ry of their King, to the glo - ry of their
To the glo - ry of their King, of their

molto accel. ff *Piu mosso.*
King shall the ran - som'd peo - ple sing Hal - le - lu - jah,
King shall the ran - som'd peo - ple sing *molto accel. ff* Hal - le - lu - jah,
King shall the ran - som'd peo - ple sing Hal - le - lu - jah,
King shall the ran - som'd peo - ple sing Hal - le - lu - jah, *Piu mosso.* 152.
molto accel.

Hal - le - lu - jah, Hal - le - lu - jah,
Hal - le - lu - jah, Hal - le - lu - jah,
Hal - le - lu - jah, Hal - le - lu - jah,
Hal - le - lu - jah, Hal - le - lu - jah,

And the choirs on high shall re - e - cho through the sky.

And the choirs on high shall re - e - cho through the sky.

And the choirs on high shall re - e - cho through the sky *marcato.* Hal -

And the choirs on high shall re - e - cho through the sky Hal -

TENOR. *poco rall.*
le - lu - jah, Hal - le - lu - jah, the choirs on . . .

BASS. *poco rall.*
le - lu - jah, Hal - le - lu - jah, the choirs on

sempre staccato. *poco rall.*

DEC. SOPRANO.
Sing, choirs of an - gels, Sing in ex - ul -

CAN. SOPRANO.
The strain up - raise of joy, . . . of joy and praise, Hal - le - lu -

ALTO.
The strain up - raise, . . . the strain up - raise of joy and praise, Hal - le - lu -

TENOR.
high, on high, The strain upraise of joy, . . . of joy and praise, Hal - le - lu -

BASS.
high, The strain of joy, . . . of joy, the strain up - raise of joy, of joy and praise, Halle - lu -

Slide Trumpets in B flat.

132.

[illegible]

heaven a - - - bove, Glo - ry to
 - jah. Glo - - ry to God, glo - - -
 - jah, Hal - le - lu - jah. Glo - - ry to God, to God, glo - - ry to
 . . the strain . . up - raise . . of joy and praise, Glo - - ry to God, glo -
 - jah, Hal - le - lu - jah,

God . . . in . . . the high - est! O

- ry, glo - ry to God, glo - ry to God, glo - ry to God in the high - est! The strain up -

God, glo - ry to God, glo - ry to God, glo - ry to God in the high - est! The strain up - raise of

- - - ry to God, glo - ry to God, glo - ry to God in the high - - est! The strain up -

Glo-ry to God in the high - est, in . . the high - est! . .

come let us a - dore Him, O come let

- raise, the strain up - raise of joy

joy and praise, the strain . . of joy, the strain of

- raise, the strain up - raise, the strain of joy and praise, . . of joy and

. . The strain up - raise of joy and praise, of joy and praise, the strain of joy . . and

us a - dore Him, O come let us a -
and praise, of joy . . and praise, the strain up - raise of
joy and praise, the strain up - raise, the strain up - raise of joy and praise, . . . the strain up -
praise, of . . joy, . . . of joy and praise, the strain up - raise of joy and
praise, of joy and praise, the strain of joy and praise, the
- dore . . . Him, Christ the Lord.
joy and praise, . . the strain up - raise of joy and praise, Hal - le - lu - jah.
- raise of joy, the strain up - raise . . of . . joy and praise, Hal - le - lu - jah.
praise, the strain up - raise of joy, up - raise of joy . . . and praise, Hal - le - lu - jah.
strain . . up - raise of joy, of . . joy and praise, Hal - le - lu - jah.

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| 10. Good King Wenceslas | ... Traditional. | 20. Christmas Morning Hymn | ... J. Barnby. |

SECOND SERIES.

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| 21. Carol for Christmas Eve | ... Traditional. | 33. A Cradle Song of the Blessed | Virgin ... J. Barnby. |
| 22. Jesus in the Manger | ... H. Smart. | 34. Christmas Song | ... Dr. Dykes. |
| 23. The Holly and the Ivy | ... Old French. | 35. Jacob's Ladder | ... Traditional. |
| 24. The Moon shone bright | ... Traditional. | 36. The Story of the Shepherd | ... J. Barnby. |
| 25. The Virgin and Child | ... Dr. Steggall. | 37. The Wassail Song | ... Traditional. |
| 26. The Incarnation | ... Traditional. | 38. In terrâ pax | ... Dr. Dykes. |
| 27. Christmas Day | ... J. Stainer. | 39. Dives and Lazarus | ... Traditional. |
| 28. The Cherry Tree Carol | ... Traditional. | 40. From far away | ... Dr. Dykes. |
| 29. God's dear Son | ... Traditional. | 41. Carol for Christmas Day | ... A. Sullivan. |
| 30. Christmas Hymn | ... Sir J. Goss. | 42. The Child Jesus in the Garden | ... J. Stainer. |
| 31. The Babe of Bethlehem | ... Traditional. | | |
| 32. In Bethlehem, that noble place | Sir F. Ouseley. | | |

THIRD SERIES.

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|-----------------------------------|------------------------|------------------------------------|------------------------|
| 43. What soul-inspiring music | ... Har. by J. S. | 56. Christmas Night | ... A. H. Brown. |
| 44. In the country nigh to Beth- | lehem ... G. Hine. | 57. The Christmas Celebration | ... E. Prout. |
| 45. We three Kings of Orient are | ... Har. by J. S. | 58. Arise and hail the Sacred Day | ... A. H. Brown. |
| 46. Emmanuel, God with us | ... H. Gadsby. | 59. The Holy Well | ... Har. by J. S. |
| 47. New Prince, new pomp | ... Dr. Steggall. | 60. The Angel and the Shepherds | ... E. H. Thorne. |
| 48. A babe is born | ... Har. by J. S. | 61. The Coventry Carol | ... Har. by J. S. |
| 49. Come let us all sweet Carols | sing ... F. Champneys. | 62. The Morning Star | ... Dr. Bridge. |
| 50. Let music break on this blest | morn ... J. B. Calkin. | 63. The Shepherds went their hasty | way ... J. F. Barnett. |
| 51. Carol for New Year's Day | ... A. H. Brown. | 64. I saw three ships | ... Har. by J. S. |
| 52. The Angel Gabriel | ... Har. by J. S. | 65. Mountains, bow your heads | ... W. H. Cummings. |
| 53. The Shepherds amazed | ... A. H. Brown. | 66. Luther's Carol | ... J. Higgs. |
| 54. Noël! Noël! | ... Har. by J. S. | 67. The Boy's Dream | ... W. H. Monk. |
| 55. I sing the birth | ... G. C. Martin. | 68. Legends of the Infancy | ... Dr. Bridge. |
| | | 69. The Black Decree | ... Traditional. |
| | | 70. For Christmas Day | ... Traditional. |

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LONDON & NEW YORK: NOVELLO, EWER AND CO.

Eddy for the opening of the Chicago Auditorium. For the first Concert of the Festival proper a portion of Handel's "Israel in Egypt" was performed. The soloists, Mr. Herbert Johnson, tenor; Mr. Ivan Moracowski, bass; and the ladies, Mrs. Johnstone Bishop and Mrs. Barron Anderson, sang their parts very satisfactorily in this work as well as in Gade's ballad "The Erl-King's Daughter," which formed the second part of the Concert.

On the afternoon of the following day a miscellaneous Concert was given, when the beautiful singing of Miss Clementine de Vere, and the first appearance at a Worcester Festival of Mr. Henry Beaumont, the young Irish tenor, who has a very sweet and sympathetic voice and sings like a thorough artist, attracted attention. On the evening of the same day Sullivan's "Golden Legend" was performed. This beautiful Cantata, which had the place of honour in last year's programme, was on that occasion so much liked by the chorus as well as by the audience that a repetition of it at this year's Festival was immediately decided upon. The work certainly gains upon rehearsing, and we venture to predict for it a most successful career in the choral societies of the United States. With the exception of Mr. Mockridge, tenor, and Mr. Rice, who sang the small part of the *Forester*, the soloists were new to the work. To Miss Howe, who has a high but light soprano voice, was assigned the part of *Elsie*. Mr. Carl Duffit as *Lucifer* was satisfactory on the whole. Miss Gertrude Edmonds deserves unqualified praise for her rendering of the part of *Ursula*. The chorus distinguished itself greatly in the beautiful hymn "O gladsome light."

The following afternoon a "Composers' Concert" was given, when several new works were presented, under the conductorship of their respective composers. Mr. J. C. D. Parker, of Boston, conducted his "Redemption Hymn," Mr. Victor Herbert, the Assistant-Conductor and Accompanist of the Festival, offered a beautiful Serenade for string orchestra, and Mr. J. K. Pain conducted one of his latest orchestral works, called "An Island Fantasia." Thursday night's Concert was the inevitable Wagner night. On Friday afternoon another miscellaneous programme was arranged, and on Friday evening the Festival closed with a splendid performance of Mendelssohn's "Elijah."

The musical season in our metropolis and her sister city, Brooklyn, has not begun yet, only one Concert of importance requiring special mention. This was the annual Concert of the "Aschenbrödel," a society of orchestral musicians. Theodore Thomas conducted a splendid band of 300 of the best musicians of New York. The programme was very well arranged, such heavy numbers as "The Ride of the Valkyries" and "Siegfried's Death," magnificently performed by the powerful band, being alternated with lighter pieces such as Massenet's "Scènes Napolitaines," scene from Delibes's "Lakmé," and some violin solos played by Mr. Max Bendix. The vocalists of the evening were Miss de Vere and Herr Reichmann.

Mr. C. Mortimer Wiske, whom we had occasion to mention in our last letter as Conductor of the revived New York Chorus Society, has announced six Orchestral Concerts, to take place during the winter at the Academy of Music in Brooklyn. The first Concert will be devoted entirely to French composers, the second to English, the third to Italian, the fourth to American, the fifth to German, and the sixth to Belgian, Russian, and Hungarian composers. This is, we believe, the first time in this country that in such a scheme of National Orchestral Concerts the English composers of orchestral music have found recognition to the extent of filling a whole evening's programme. We will give further details in our next letter, but may state that Mackenzie's Suite "Pibroch" will be played by Mr. Mollenhauer.

A HARVEST Festival Service was held at St. James's, West Hampstead, on the 10th ult., when Garrett's Evening Service in D and Goss's anthem "Fear not, O land" (the solo by Mr. Peck) were sung. The service concluded with a Chant *Te Deum* sung by the choir standing near the altar. The Festival services were continued on the following Sunday, the *Te Deum* being that of Tours in F, and the same composer's fine anthem "While the earth remaineth," the solo being excellently

given by Mr. Clifton. In the evening Garrett's Magnificat and Nunc dimittis in D and Goss's "Fear not, O land," were again rendered, and the *Te Deum* sung as before at the altar. Mr. Percy Ibbs efficiently presided at the organ on each occasion. The sermon in the morning was preached by the Right Rev. Bishop Smithies, and that in the evening by the Vicar, the Rev. C. M. McAnally. The fact that Mr. F. A. W. Docker (the Organist of St. Andrew's, Wells Street) acts as Honorary Choirmaster is a guarantee of the excellence with which the services are rendered at this church.

THE Annual Music Inspection of the Westminster Training College for School Teachers, on behalf of the Education Department, was held by Sir John Stainer and Mr. W. G. McNaught on the 15th ult. A special and interesting feature of the proceedings was the performance, by sixty male students (under the *bâton* of the music-master, Mr. R. Dunstan), of Professor Bridge's Cantata "Festival," and a charming setting for male voices of the late Archbishop French's "Ballad of Haroun al Raschid." Help was most generously given in the solos by Mr. Edmund Badger (tenor) and Mr. Dan Price (of the Royal College of Music). Dr. Bridge accompanied his works on one of Broadwood's Concert Grands (kindly lent for the occasion), and afterwards addressed the students and expressed his gratification at their excellent singing. Sir John Stainer said it was a great satisfaction to find so eminent a musician as Dr. Bridge took an interest in educational music, and that such an excellent example would not fail to exert a good influence over the students, who will some day be teachers.

THE programmes of the three Subscription Concerts to be given at the Hampstead Conservatoire of Music during the season display a high spirit of artistic enterprise. At the first Concert, to be given on the 17th inst., Mackenzie's "Dream of Jubal," with Miss Anna Williams and Mr. Iver McKay as vocalists, Mr. Charles Fry as the reciter, and the composer as the Conductor, with Cowen's "Scandinavian" Symphony, also conducted by the composer, and Mendelssohn's *Finale* to "Loreley," will doubtless attract a large audience. At the second Concert, in December, Bridge's "Repentance of Nineveh" and Mendelssohn's "Walpurgis Night" will be given. Some time early in 1891 Spohr's "Last Judgment" and Sullivan's "Martyr of Antioch" are to be heard. There are other attractions offered, such as Symphony Concerts and Organ Recitals, which tell of much energy and life in the arrangements, under the able direction of the Principal of the Conservatoire, Mr. G. F. Geaussen, which ought to command the heartiest support.

HARVEST Festival Services were held at St. Andrew's, Ashley Place, Westminster, on Thursday, the 9th ult., and were continued on the following Sunday. At the morning service Mendelssohn's *Te Deum* in A was sung, and the anthem was "O lovely peace" and "Hallelujah," from Handel's "Judas." At the evening services, Stanford in B flat and Spohr's Cantata "God, Thou art great," were given with great effect, and Smart's *Te Deum* in F, in which the congregation joined most heartily. The service was intoned by the Rev. H. A. Cotton, of Westminster Abbey. At the close of the services, Organ and Violin Recitals were given by Mr. G. F. Huntley, Organist of the Church, and Mr. H. W. Hunt, Organist of St. Jude's, South Kensington. The programme included an Adagio by Kirchner, two Movements from Rheinberger's Op. 150, Merkel's Adagio in E (Op. 51), Andante Religioso (Thomé), and Benedictus (Mackenzie).

THE Harvest Festival Services at St. Saviour's, South Hampstead, were celebrated on Saturday, the 18th, and Sunday, the 19th ult. Great interest was centred in the event, as the church has been beautifully decorated by Messrs. Clayton and Bell, who have also designed a carved oak choir screen (a memorial to a late member of the church, Dr. Holman). The services were fully choral throughout. On Saturday Stainer's Service in E flat was given, with the anthem "O Lord, how manifold" (Barnby). The service was preceded by the dedication of the screen, before the choristers took their places. The anthem on Sunday morning was "Break forth into joy" (Oliver King). In the afternoon the vicar gave a short address, the anthem

being "Sing unto the Lord" (Sydenham). The evening service was by Greenish, and the anthem Haydn's "The heavens are telling," and as a conclusion West's "Te Deum."

The following have satisfied the Examiners for the degree of Bachelor in Music at the University of Oxford:—Frank R. Abernethy, New College, and Akerman Road, Brixton, S.W.; William Agate, Queen's College, and Castlehead, Paisley; John E. Barkworth, M.A., University College, and Fettes College, Edinburgh; Edred M. Chaundy, Non-Collegiate, and Oxford; William G. Eveleigh, Queen's College, and Egerton Terrace, Ayr, N.B.; William Hadow, M.A., Fellow of Worcester College; Raoul de D. Kunz, New College, and Royal Circus, Edinburgh; Charles T. Reynolds, New College, and Willow Street, Oswestry; William A. B. Russell, New College, and Trinity Road, Wandsworth; Thomas Smith, Queen's College, and Savile Row, Halifax; Frederick Stamps, Queen's College, and West Bromwich. For the degree of Doctor in Music: Frederick R. Greenish, New College, and Haverfordwest; Charles H. Lloyd, M.A., Hertford College, and Organist of Christ Church Cathedral, Oxford.

THE Harvest Festival Service at Holy Trinity, Wandsworth, was held on Friday, the 10th ult. The Magnificat and Nunc dimittis were sung to a new and effective Service in C, composed by the Organist, Mr. Henry W. Weston. The anthem comprised a selection from the "Creation." At the conclusion of the service Handel's Hallelujah Chorus ("Messiah") was sung. Mr. Weston played as voluntaries after the service "Vesper Chimes," series No. 1; "Meditation," specially composed for the Festival by Mr. Bruce H. Steane. This was followed by Mendelssohn's "War March of the Priests" ("Athalie"), by brass and organ. The band and chorus numbered sixty performers, under the conductorship of Mr. Bruce H. Steane, Mr. Weston presiding at the organ. The services were repeated on the 12th ult.

MADAME WORRELL gave her annual Evening Concert at the Brixton Hall, on the 22nd ult. There was a capital programme provided, of which not the least attractive feature was the singing of the Concert-giver, who gave two songs by Rubinstein and Mendelssohn in a charming manner. Gratifying assistance was afforded by Miss Ada Wallis, Miss Rosa Leo, Madame Clara Samuel; Messrs. Guy, Bevan, Hedgecock, Kempling, Kift, and Schneider. Recitations were given by Miss Alice Mackness and Mr. Frederick Upton, and violin solos were performed by Mr. T. E. Gatehouse and Miss May Worrell. There was a large audience, and the efforts of all were received with the greatest amount of enthusiasm.

THE fifty-sixth performance of works by members of the Musical Artists' Society took place on the 4th ult. at the Princes' Hall. Favourable mention may be made of a brightly written Trio in C minor, by Mr. Charles Laurence, the pianoforte part of which is specially effective; also of a Sonata in B flat, for pianoforte and violin, by Mr. W. Wesché; and four Canons for pianoforte, violin, and clarinet, by Mr. Abdy Williams. Mr. Algernon Ashton's Sonata in G, for pianoforte and violoncello, is too elaborate and modern in style to be properly judged at a first hearing. Three songs by Mr. C. S. Macpherson, and one entitled "Remember," by Miss Gladys Evans, were received with well-merited applause.

THE twentieth season of the Royal Choral Society, at the Royal Albert Hall, will begin on the 12th inst., with Mendelssohn's "Elijah." The principal artists engaged are Madame Schmidt-Köhne (of the Royal Opera, Berlin), Miss Florence Bethell, Madame Sviatlovsky (of the Grand Opera, Moscow), Miss Sarah Berry, Mr. Ben Davies, Mr. M. Humphreys, Mr. Stanley Smith, and Mr. Watkin Mills. Organist, Mr. Hodge, and Mr. Joseph Barnby, Conductor. Later in the month, that is, on the 26th inst., Berlioz's "Faust" will be performed, when Madame Albani, Mr. Ben Davies, Mr. Ben Grove, and Mr. Henschel will sustain the chief parts.

THE Stock Exchange Orchestral Society and Male Voice Choir will give the sixth series of three Subscription Concerts in St. James's Hall, on December 9, February 18,

and April 21. Miss Liza Lehmann, Mrs. Helen Trust, and Madame Belle Cole are engaged as vocalists, and one will appear at each Concert; at the first of which Mr. Arthur Payne will play Raff's Suite for violin and orchestra; at the second, Miss Emily Shinner will introduce a Concerto for violin and orchestra by Gade; and at the third, Mons. J. Hollmann will perform a Concerto for violoncello and orchestra.

THE People's Concert Society announce a series of weekly Concerts at the Town Hall, Poplar; another series at the Westminster Town Hall, on Sunday evenings; and a third at the Bermondsey Town Hall, commencing on Friday, the 7th inst. The programmes consist of classical chamber music, vocal and instrumental, and the prices are nominal. At the Sunday Concerts there is no charge for admission, but a collection is made to defray expenses. The good work carried on by this Society deserves warm encouragement.

THE Harvest Festival at St. Mark's, Notting Hill, was held on Wednesday, the 8th ult., and repeated on the following Sunday. The service included the Magnificat and Nunc dimittis, by Gadsby in C. Haydn's "Creation" (Part I.) was rendered after the sermon by the choir of the church. Mr. Hamilton Robinson, Organist and Choirmaster of St. Stephen's, Gloucester Road, presided at the organ. The solos were sung by Mr. George Neville and members of the choir. Mr. Warren Tear, Organist and Choirmaster of St. Mark's, conducted.

THE music at the Harvest Festival Service at St. Mary's Church, Hornsey Rise, on the 14th ult., consisted of Magnificat and Nunc dimittis (Stainer) in E flat, and the anthem, "Great is the Lord" (E. A. Sydenham). There was also a short Organ Recital by Mr. C. J. Smith at the close of the service, consisting of "Fanfare" (Lemmings), "Marche Militaire" (Wély), War March in "Athalie" (Mendelssohn), and the Hallelujah Chorus from Handel's "Messiah."

THE Harvest Festival at Christ Church, Woburn Square, took place on the 23rd ult., when the choir, which was largely augmented, was conducted by Professor J. Frederick Bridge. Dr. Bridge's "Hymn to the Creator" and Service in G were sung by the choir. The tenor solos were given by Mr. Ernest Smith. Mr. Frank T. Lowden, the Organist and Choirmaster, presided at the organ.

HARVEST Thanksgiving Services were held at St. Thomas's, Stamford Hill, on the 5th ult., under the direction of Mr. S. Moore, the Organist and Choirmaster. The Communion Service in the morning was Agutter in B flat; the Canticles at Evensong, Wood in F, and the anthem, Mozart's Motet, "Glory, honour, praise, and power." The church was tastefully decorated.

THE University of Durham having decided to give degrees in music, the first examination for the degree of Mus. Bac. was held last week, when eighty-one candidates presented themselves, out of which number fifty-nine passed. A certificate has been awarded with honours to T. J. R. Hindmarsh, who is recommended for a Scholarship of £30.

MR. SAMUEL SMITH has resigned his position as Conductor of the Windsor and Eton Choral Society, which he has for nearly half-a-century so worthily held and so successfully filled. Mr. Walter Parratt has kindly consented to become the Honorary Conductor of this Society in succession to Mr. Samuel Smith.

THE Harvest Festival at St. Anne's Church, Highgate, was celebrated on Sunday, the 12th ult. The anthems were, in the morning, "God said, Behold" (G. A. Macfarren), and in the evening, "Lo! summer comes again" (Stainer).

REVIEWS.

The Cathedral Psalter. American Edition. [Novello, Ewer and Co.; and New York: James Pott and Co.]

THIS is a new edition of the "Cathedral Psalter," with certain additional canticles, as set forth by the American General Convention of 1889. It contains the Psalms of

David, together with the old canticles, with some new ones alluded to above; Proper Psalms, and selections of Psalms pointed for chanting, and set to appropriate chants, adapted to the use of the American Church, by Alfred Fox, of Cleveland, Ohio; D. E. Hervey, of Newark, New Jersey; and Henry King, of St. Paul's Cathedral, London.

The book is furnished with an admirable selection of single and double chants, such as have for the most part been associated in the minds of worshippers for a long period of time in the Old Country, and which will doubtless also commend themselves to members of the Church in America. The judgment which has guided the selection commands admiration. There are one or two differences of arrangement which will not fail to strike the observant reader, and those acquainted with liturgical peculiarities.

The American Church ordains that special or Proper Psalms shall be used on no less than sixteen "certain" days in the year, being ten more than the Church of England provides for. Besides these, there are several selections of Psalms intended to be used instead of those for any ordinary day, at the discretion of the Minister. This provides, not only for national, but also for local celebrations of particular importance as they occur. This latitude of arrangement, however, has given the musical editors a considerable amount of extra labour in selecting appropriate chants, so as to gain the necessary amount of variety. In the first place, it was imperative to bear in mind the words of the opening paragraph of the preface, which gives directions as to the use and appropriateness of the chants, so as to keep the new matter uniform with the old. This accounts for the prevalence of single chants throughout the book. Where it was possible, modern double chants from "St. Paul's Cathedral Chant Book," and other sources, have been introduced. All of these chants are of tried value, and some by Martin, Turler, Elvey, Hervey, Barrett, and others, are rightly considered as so fittingly connected with the words of certain Psalms as to be held to be among the grandest inspirations of their kind. In the service for the Burial of the Dead in the present book, the Psalm is made up of part of both Psalms in the English book. To this arrangement a double chant as well as two single chants have been used with good and striking effect. To English readers, many alterations will not pass unobserved. Thus in the Venite, for the last four verses, two verses of Psalm 96 are substituted; in the Te Deum, verses 12, 16, 28 differ from the Anglican version; in the Benedicite, verse 32 is omitted; two canticles are added to Evensong, and Psalm 141 is transferred to Evening Prayer. An occasional change of key has been made in some of the chants employed in sequence, probably in order to avoid the violence of tonal transition, but, as a whole, the selection of chants has not only been admirably, but it has been reverently and thoroughly done, and the musical portion of the American Psalter is an interesting monument of patient and careful work.

Eight Pieces for the Pianoforte. Composed by Anton Strelezki. (Op. 47.) [Novello, Ewer and Co.]

THE high Opus number of this composer's works shows that he has for some time taken his place before the public as a composer; and, judging from the freedom with which he writes for the instrument, we may imagine that the pianoforte has chiefly claimed his attention. Notwithstanding the multiplicity of compositions especially appealing to the cultivated taste of pianists daily published, there is always room for artistic sketches like those now before us, and we are glad to make acquaintance with, and introduce to those in search of novelty, such excellent specimens of thoughtful and refined workmanship. With the exception of No. 4, "In the Meadows," not one of the pieces challenges our criticism as to its applicability to a fanciful title; and this we are inclined to consider a merit, seeing how much the purely musical value of a composition is often obscured by the thought of its fidelity to the composer's avowed intention. No. 1, a melodious and unpretentious "Notturmo," and No. 2, "Aubade," create a favourable impression of the author's power of writing graceful and melodious music, the harmonies throughout being thoroughly in keeping with the subjects. In the "Aubade," especially,

the winning nature of the theme and its fanciful treatment will delight all pianists who desire to rely rather upon the eloquence than the elasticity or force of their fingers. No. 3, "Mélodie," has a placid theme in F major, with a continuous arpeggio accompaniment and some effective modulations thoroughly in keeping with the feeling of the piece. No. 4, "In the meadows"—already mentioned as the only "character piece"—not only justifies its title, but will assuredly assert, by its intrinsic excellence, a high—if not the highest—claim to a prominent place amongst its companions. The simplicity of its opening phrase is carefully preserved throughout this charming little musical picture, which is as exhilarating as a walk in the country. Of the two dance pieces, No. 5, "Mazurka," and No. 8, "Valse Impromptu," we give the preference to No. 5, which has the true feeling of the Mazurka without being an obvious imitation of the standard compositions of this character which flood the market. No. 6, "Miniature," and No. 7, "Impromptu," are happily named, the first being a highly finished little sketch of but small pretence, and the second just such a specimen of a "song without words" as an accomplished artist might improvise. That these attractive pieces will speedily make their way to public favour there can be no doubt, and we may even predict that some will be published in separate form.

Brennende Fragen auf dem Gebiete der Tonkunst. Von Dr. August Reissmann.

[Wiesbaden: R. Bechtold and Co.]

INASMUCH as the opinions of a sound and practically trained musical scholar, concerning the existing status of our art, are at all times worth attention, the present volume of ten short essays from the pen of the well-known editor of the "Musikalisches Lexikon" may be perused with advantage by all who are interested in the subject. To call the various matters discussed therein "burning questions" is, however, a distinct misnomer, since they appertain, for the greater part, to the calmer sphere of musical aesthetics, and have either been set at rest long since in the minds of most men or have been flickering away, as "questions," ever since music began to speak an independent language. An author, on the other hand, so well-informed as Dr. Reissmann, cannot fail to be instructive to the general reader, especially on historical points, while his strongly marked personal bias in polemical matters can leave no room for doubt as to his artistic standpoint in the minds of those who may happen to differ from him. Among the best and most generally applicable essays of the series we may instance those on "Genius and its Development," "Progress and Reaction in the Art," "Style and Mannerism," and "Musik-Plagen," the latter dealing with the eminently practical, and in many instances doubtless "burning" question of how to regulate and confine within reasonable limits the ever-growing obtrusiveness of music cultivation in cases where it is apt to interfere with the comfort of our neighbours. The few heads just quoted of articles contained in this volume should suffice to indicate the width of range of the entire series, which, though of unequal merit, will present numerous points of special interest to the thoughtful reader.

Twelve Elementary Duets for the Pianoforte. By Emma Mundella. [Novello, Ewer and Co.]

IT is not easy in the present day to write elementary music which shall commend itself to the attention of young players by any especial character; but Miss Mundella has, we think, been highly successful in the attempt to interest both pupils and teachers by composing duets in which at first the young pianist shall play the treble notes, in the highest staff, with the right hand, and afterwards the bass notes, in the lowest staff, with the left hand. As the teacher has important parts with both hands in all these duets, the little pieces are highly attractive throughout. The author truly says that duets practised in this manner "impart to the pupil a rapid appreciation of harmony, rhythm, and even of melody, which would be impossible if only solo playing were taught." We know how extremely difficult it is to introduce a new system of acquiring the

notes, considering how the present method has been sanctified by time; but we earnestly counsel thoughtful teachers to make a trial of Miss Mundella's book, and be guided only by experience as to the result. We may say that the melodious nature of all the duets contained in the volume will delight juvenile pianists, and that the ingenious manner in which the teacher's part is woven in with that for the pupil can scarcely fail to win the cordial approval of every sympathetic listener.

The Golden Fleece, a humorous Cantata; and *The Lord of Gold*, a sacred Cantata. By Edmund Rogers.

[Glasgow: Bayley and Ferguson.]

THE versatility of the composer is cleverly shown in these two Cantatas. There is a considerable amount of grace of melody interwoven with the humorous thoughts of the author of the book of "The Golden Fleece" (Mr. Joseph Despicht). The fun is genuine and hearty, and the whole treatment, inspired, as one cannot help thinking, by a study of the Gilbert and Sullivan productions, will find, as it deserves to find, much favour.

"The Lord of Gold" is an adaptation of the story of Daniel, set to effective but by no means difficult music, so that it forms an excellent addition to the number of Cantatas suitable for use in Church, for which there is now a growing demand.

Practical Hints on Boy Choir Training. By J. Edward Stubbs. [Novello, Ewer and Co.]

MR. STUBBS, the Organist and Choirmaster of St. James's Church, New York, deserves the heartiest thanks of all who are interested in the subject of which he treats. His remarks are sensible, reasonable, and to the point, and whether in dealing with the facilities for carrying on choir work, or in describing the characteristics of the boy's voice, vocal training, or pronunciation, phrasing, expression, or in the giving of many valuable hints which the pages contain, he is always clear and interesting. Choirmasters may read his book with profit; they will certainly derive no little pleasure from the perusal.

Crossing the Bar. Song. Composed by William S. Hannam. [Novello, Ewer and Co.]

THIS setting of the Poet Laureate's well-known words is not without its good points. It exhibits due appreciation of the poetry. There is a clever modulation at the end, from E major to E flat major, which shows the composer to be possessed of some musical ability. The song is attractive, and will, doubtless, find favour with the public and take a good place in the estimation of singers. The consecutive fifths employed in the first bar of the second page, and repeated later in the song, indicate, perhaps, that the composer intended the effect they produce. There is, however, nothing gained by their use, and their introduction might easily have been avoided.

Magnificat and Nunc dimittis in the key of F. By George Shinn.

[Novello, Ewer and Co.]

THERE are, it is true, plenty of good settings of the Canticles of the Church suited to the capacities of unambitious choirs, but there is no reason why their number should not be increased, especially when, as in the present case, the composer knows from experience the exact thing required for the use of parish choirs, and has accomplished his task with the skill of a good musician and the reverence due to the words he has chosen to associate with sound.

FOREIGN NOTES.

THE German version of Sir A. Sullivan's opera "The Yeomen of the Guard" ("Der Königsgardist") was, on Saturday, the 4th ult., produced for the first time before a crowded audience at the Carl Schultze Theatre, in Hamburg, and was received with great applause.

M. Jules de Svart has completed a comic opera, entitled "Piccolino," which is to be produced this winter at Amsterdam, Rotterdam, and The Hague.

A new theatre, to be called The Eden, is to be erected at Berlin at a cost of some £100,000, a company having been formed for the purpose; and Herr Konacher, of Vienna, is mentioned as the probable director.

Herr Richard Kleinmichel, already favourably known in Germany by his opera "Manon," has completed a new operatic work, "Der Pfeifer von Dusenbach," the interesting libretto of which deals with an episode in the life of a "piper" of the fifteenth century, and also introduces a picturesque scene of the "Piper's Day" at Rappoltsweiler, to which we had occasion to refer in our last month's Notes.

The production of Wagner's "Siegfried"—third part of the "Nibelungen" tetralogy—with M. Wilder's French translation, at Brussels, has been delayed on account of M. Servais's refusal to conduct the work without the full orchestral complement for which it is scored by its composer.

Anton Rubinstein is said to contemplate resigning his chair as Principal of the St. Petersburg Conservatoire ere long, owing to the incessant strain of examinations.

On the 4th ult. the three hundredth performance of Gounod's "Faust" was recorded at the Imperial Opera of Vienna.

Two early operettas by great composers—viz., Mozart's "Bastian und Bastienne" and Mendelssohn's "Die Heimkehr aus der Fremde" ("Son and Stranger")—were produced and received with much interest last month by the "Gesellschaft der Opernfreunde" of Berlin. Mozart's little pastoral (composed in 1768) had never been performed previously in public.

The recently discovered charming canzonetta for three male voices, by Carl Maria von Weber, has just been published, with added German words, by the firm of Raabe and Plotho, of Berlin.

The Royal Library of Munich has just acquired a most interesting collection of autograph letters by Orlando Lasso, hitherto in private possession. Lasso (or Lassus) was for the greater part of his career Chapelmaster to the Duke of Bavaria, and died at Munich in 1594.

Handel's rarely heard Oratorio "Theodora" was performed twice by the Elbing Church Choir, under the direction of Herr Theodore Carstenn.

The performances at Bayreuth next year will comprise three representations of "Tristan und Isolde," seven of "Tannhäuser," and ten of "Parsifal," the entire series extending from July 19 to August 19. The Conductors will be Herren Levi, of Munich, and Felix Mottl, of Carlsruhe.

At the Berlin opera a new ballet, entitled "Prometheus," is in course of preparation, the author of the text being Herr Emil Taubert, and the music Beethoven's setting to "Die Geschöpfe des Prometheus." The original version of the latter being long since lost, Beethoven's music has hitherto been confined to the Concert-room; and by thus reconnecting it with the stage, the Berlin opera is undertaking a very interesting experiment.

M. P. Diaz is the composer of a new opera, "Benvenuto Cellini," which is to be brought out shortly at the Paris Opéra Comique. This is the eighth operatic work upon the subject, which was first treated, musically, by Berlioz (1838), by Franz Lachner (1840), Louis Schloesser (1845), and Lauro Rossi (1845). In more recent years the Maëstri Orsini (1875), of Naples, and Bozzano (1877), of Genoa, have each produced a "Cellini," while M. Saint-Saëns's latest opera, "Ascanio," is also concerned with the career of the great Florentine sculptor.

Signor Vianesi has definitely resigned his post as Conductor of the Paris Opéra, and M. Joseph Dupont, who wielded the *bâton* at Covent Garden during the latter part of Mr. Gye's régime, is spoken of as his probable successor.

The excellent Concerts directed annually at the Paris Châtelet by M. Colonne recommenced on the 19th ult., with a programme including extracts from "Lohengrin" and "La Damnation de Faust," and Grieg's "Peer Gynt" Orchestral Suite.

M. Massenet's new opera "Werther," a dramatised version of Goethe's early novel "Werther's Leiden," is in course of active preparation at the Théâtre de la Monnaie of Brussels.

Much interest is being evinced in German musical circles regarding the forthcoming first performance of Felix Draeseke's new grand opera "Herrat" at the Dresden Hof-Theater.

"Alhambra" is the title of a new opera just completed by the gifted Swedish composer, Iwan Hallström.

A hitherto unpublished Concerto for the bassoon, with string trio accompaniment by Paganini, has been discovered at Stockholm. The manuscript is said to be in the composer's handwriting.

Mdlle. Juliette Folville, the gifted young Belgian pianist and violinist, has just written an opera, entitled "Attala," the libretto, from the pen of Paul Collin, being founded upon Chateaubriand's famous story.

Daudet's "L'Arlésienne," with Bizet's music thereto, is to be shortly produced at the Costanzi Theatre of Rome, under the auspices of Adelaide Tesserò, the eminent actress and *directrice*.

The ceremony of unveiling the monuments erected at Pozzuoli (near Naples) to Giambattista Pergolesi and Antonio Sacchini is shortly to take place. The latter was born at Pozzuoli in 1734, while the former died here two years later, in March, 1736, and was buried in the Cathedral of the town.

The last prize competition undertaken by Signor Sonzogno having resulted so favourably in the production of "Cavalleria Rusticana," he proposes to hold another, in which the trial works will not be limited to one-act operettas. In order to encourage beginners, no composer will be eligible who has already produced any work on the stage.

A musical society has been established at Cagliari (Sardinia), the birthplace of Mario, the famous tenor, in whose honour it has been named Circolo Mario.

Victor Nessler, the popular composer of "Der Trompeter von Säckingen," a native of Alsace, is to have a statue erected to his memory at Strasburg.

A new opera, entitled "Bug-Jargal," the libretto founded upon Victor Hugo's romance, has lately met with considerable success at Rio de Janeiro. The composer is a native of Brazil, Senhor Gama Malchez.

A Dutch National Opera Company has established itself at Amsterdam, under the auspices of a wealthy amateur, M. J. G. de Groot, who for years past has laboured on behalf of the scheme, gathering together an efficient chorus, and training individual voices for solo parts, some of the latter being filled by members of the best society. It need scarcely be added that it can be at present only a question of opera sung in Dutch, and that it will depend upon Dutch librettists and composers of the future to render the young establishment a truly "national" one.

CORRESPONDENCE.

UNCONGREGATIONAL SINGING.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As a musician who sits among the congregation, I feel great interest in the show of opinions. Bishop Mitchinson's letter is provoking. At first sight it seems to hold up as a model all that we can wish for—a congregation doing its worship musically itself, and not merely by proxy of choir and organ—and to call upon us to rally ourselves in opposition to every encroachment likely to make this ideal impossible.

Once upon a time our services were performed by the parish clerk, and now the performance threatens to be gone through in music, which, though probably the majority of churchgoers can appreciate it emotionally and artistically, is too technically difficult for there to be any hope of their taking their part in it.

No doubt such congregational singing as we wish for must remain unattainable till the good time when music shall have ceased to be an exotic language, and when a substantial basis of musical culture in early life shall have made each individual able to judge whether or not he is competent to lift up his voice—every man his own "musical policeman," if we may use Professor Macfarren's expression.

Meantime, here stand the congregations, the less gifted and less experienced expecting to do without effort what the choirs, the more gifted and more experienced, do with a good deal of effort. The situation is a little bit "difficult," but surely something might be done to mend it. I think if congregations were invited to come to practice, and to pay a small fee towards the expenses of the practice, they would be likely to attend with more regularity. There is a certain magic in the payment of a fee which makes attendance appear of more consequence to the average mind; and further, when a man has paid a fee, he has, so to speak, invested the choirmaster with the right to suggest improvements. It is this right which the people most in need of the suggestions are often very loth to concede. At the same time, the utmost publicity might be given to the authorship of the services in use and the Psalter employed, and members of the congregation who could not see it in their path to attend practices might be encouraged to procure the music and give it some study at home.

The organ is not my particular instrument, but I can claim a tolerable acquaintance with it, and am sufficiently in the habit of "taking the service" in church to be quite acquainted with the aspect of the music when heard from the organ stool. It has often occurred to me as a great disadvantage to organists in general that they have so little opportunity of knowing the effect of choir and organ as heard from the pews. Many of our talented organists begin life as choir boys, and, passing on from one organ seat to another, have, we may say, almost never the chance of looking at the music question from the congregation's point of sight.

Whatever we may think about Church singing, congregational or other, and whatever views we may entertain as to the best way of gaining our end, all serious church-goers must agree in deploring the growing tendency to use the music of the Church as a mere means of display—as advertisement, in fact, for the organist in the week-a-day secular exercise of his profession, and as advertisement for church financial purposes, to attract collection-swelling congregations from outside.—Yours faithfully,

C. H. ROBINSON.

Plympton St. Mary, October 23.

PIANOFORTE FINGERING.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. Oldenshaw appears to have a happy faculty for discovering what other folks fail to see. When your reviewer referred to my remarks, it was distinctly in approval of them. I had quoted from the book of Common Prayer, the passage where it directs the man to "put the ring upon the fourth finger of the woman's left hand"—this usage is fully comprehended by all ladies and gentlemen who have availed themselves of the Church of England Service of Matrimony.

The following quotation from the late Sir G. Macfarren's inaugural address at the Royal Academy of Music, September 24, 1881, is somewhat pertinent to the physiological question: "The number 5 seems to claim a peculiar amount of attention; Emerson says, 'nature loves the number 5, in token of her love she gives us 5 senses and five fingers.'"

In my paper read before the National Society of Professional Musicians, I stated the fact that Novello and Co. had adopted the 1 to 5 system of marking fingering; I now learn that another London publisher, Williams, of Berners Street, has done the like.—Yours, &c.,

WILLIAM H. CUMMINGS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Foreign fingering is very well so-called, because it is foreign, not only to every English musician, but also to every German, Italian, or Frenchman, unless he happen to be a pianist.

Take a fingered edition of Beethoven's Sonatas for violin and pianoforte, published abroad, where the violin part is printed over the pianoforte part. Here what do we find? On the same sheet of paper, within an inch of each other, two contra-

dictory systems of fingering. We see figures of 1 almost close to each other, one of which means the thumb and the other the index finger. We must first make sure whether the pianoforte or violin is to play a passage in order to know what is the meaning of the numbers 1, 2, 3, 4. Surely this is a *reductio ad absurdum*.

The violoncello and other instruments employing the thumb have a cross or special sign for it, and the fingers 1, 2, 3, 4 *all over the world*, and why should this be universal? Because in grasping a violin, violoncello, flute, walking-stick, umbrella—anything—the thumb is a thing to itself; on the other side, its function is quite different. It is a cock with four hens! This idea is not English merely—it is human, cosmopolitan, as shown *everywhere* on all instruments, excepting only the pianoforte keyboard.

Why, then, having a complete system the same for all instruments alike should we be asked to abandon it in favour of one which is so inferior, in that it is special to the pianoforte alone?

I should like to ask whether this "orchestral" view of the subject has ever occurred to Mr. W. H. Cummings, who so strongly advocates the truly "foreign" system? I can scarcely think that it can have done, and fancy that, on a mature consideration of the matter, he will acknowledge that a unity of system throughout music which is English, is preferable to one which necessitates the employment on the same page of two contradictory sets of figures which is "foreign." Let us copy all things from our Continental cousins where they have the advantage of us, but let them return the compliment where our plan is the best. Try all things. Hold fast that which is good.

I am, Sir, yours truly,

ROBERT SMITH.

26, George Street, Plymouth.

[I was fully aware of the want of uniformity in orchestral and pianoforte fingering, but as two wrongs cannot make one right, I would suggest the desirability of reform in the orchestral department to make it agree with the natural numeration of the fingers. "A cock with four hens" would be five fowls, and, as a matter of course, the cock of the walk would consider himself number one.—W. H. C.]

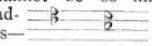
NEW SIGN FOR THE DOUBLE FLAT.

TO THE EDITOR OF "THE MUSICAL TIMES."

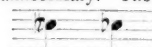
SIR,—One of the examples for a proposed double flat seems to be excellent, inasmuch as its effect can be visibly limited to any particular line or space—



The alternative cannot be so limited; it inevitably encroaches on two adjacent lines or spaces—



I do hope no attempt will be made to combine a natural and a flat; it is quite unnecessary. The proper contradiction of a double flat is a single flat—



A note cannot be both natural and flat at the same time—



In the interest of publishers and musicians I would advocate greater care to avoid the use of unnecessary accidentals. It would be well to adopt a uniform rule that an accidental shall have no effect beyond the bar in which it occurs. A practice has recently grown up of contradicting accidentals many bars after they have been introduced, much to the inconvenience of sight-readers, and especially of accompanists who have to transpose. Again, what can be more absurd, when a change of signature is needed, not only to make that change, but also to insert a flock of unnecessary naturals?

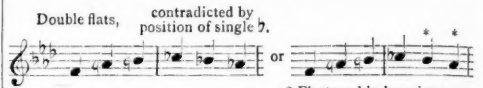


Yours, &c.,

WILLIAM H. CUMMINGS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Could not the present single flat sign do duty for a double one by placing it upside down (♭)? The illustration by Mr. Ross would then appear thus:—



* Flattened in key signature.

Restoration to the sign of a single flat would then be by merely placing it in its usual position.

I think your music type will allow of the ♭ being placed in either position without causing a break on the line, or in the lines over and under the space, and, if so, no cost would be incurred in making it do this suggested double duty; further, it would meet the space-saving requirements of your Mr. Ross.

I fear the signs suggested, both by Mr. Ross and Mr. Fisher, are too indistinct and rather difficult to form with a pen; and I do not think they would fully meet the object Mr. Ross has in view.

Whilst on this subject I should like to allude to the double sharp (x) which, to bring to a single one, has hitherto had a natural placed before it (♯♯). I would ask, is there any necessity for this, seeing that both the single and double sharp have each a distinct symbol?

Yours faithfully,

J. STUTTAFOORD.

Wellington, Somerset,

October 11, 1890.

WORCESTER MUSICAL FESTIVAL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your musical critic, in his interesting and appreciative account of the Worcester Festival which appeared in your October number, complains that the representatives of the press were *carefully* given seats which the public would not buy. Will you allow me to state, in answer to this paragraph, that I *carefully* chose for the representatives of the press the seats which I thought they would prefer? I remember wishing at the time that they could choose them for themselves, but as this was impossible I purposely gave them seats near the entrance for the sake of facility of ingress and egress, alternating these with seats near the end of the nave, in case they should wish to hear the effect from a greater distance. Similar but less advantageous seats were paid for by the public on one occasion at least.

My natural anxiety that our reputation for courtesy should not suffer must be my excuse for troubling you with this letter.—I am, yours faithfully,

T. LITTLETON WHEELER, Jun., Hon. Sec.

October 11, 1890.

[Our Special Correspondent, to whom the above letter has been referred, is quite ready to accept Mr. Wheeler's declaration that he did what, in his judgment, seemed best. At the same time, he continues to regret that the best was no better, and adds: "Canon Cattley was at hand. He could have told Mr. Wheeler that the representatives of important journals had never before been allotted seats where the pulpit shut out the performers from view, or in the north aisle, close to the orchestra, a worse position than which not even the greatest ingenuity could have discovered in the entire Cathedral. But it is something to know that Mr. Wheeler meant well, and that the proverbial Worcester courtesy to the press was not absent, only mistaken."—ED. M. T.]

JOAH AND MRS. BATES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—If "A. B." will refer to Mr. Leslie Stephen's excellent "Dictionary of National Biography," he will find that Joah Bates was born at *Halifax*, March 19, 1741, and

died in London on the date he mentions. His wife's name was Sarah Harrop—according to all the authorities I have consulted—and she also died in London, December 11, 1811. The Earl of Mount Edgumbe (1764-1839) seems to have been well acquainted with her, and Samuel Webbe, jun., in 1807, dedicated a set of his glees to her. Beyond conjecture, however, I can say nothing about her birth. As both she and her husband died in London, I should suppose some of the newspapers of the period might throw some light upon the place of interment.

D. BAPTIE.

JOAH BATES AND HARROP.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reply to your correspondent, I beg to say that Joah Bates died on June 8, 1799, at John Street, Gray's Inn, aged fifty-nine; and that his wife, "Sarah" Harrop, who was married in 1780, died in London on December 11, 1811.—Yours,

J. C. B.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. C.—You are quite right. The word "Item" ought not to be employed to describe a place or a number, and the words "rendering" and "realisation" should always be omitted from descriptions of Concerts and Musical performances.

J. H.—1. Heller's "La Truite" is taken from Schubert's Song "Die Forelle," Op. 32. 2. Insanity.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ATTERCLIFFE, SHEFFIELD.—The fourth annual Festival of the Sheffield Parish Church and Attercliffe Choirs took place on Monday, the 20th ult., in the Parish Church, Attercliffe. Mr. E. H. Lemare, Organist of Sheffield Parish Church, presided at the organ. The service was Stanford in A and the Anthems "When the poor and needy" (Naylor), "Be glad, O ye righteous" (Smart), and "Thou visitest the earth" (Calkin).

BARROW-IN-FURNESS.—A grand Orchestral Concert was given in the Town Hall on the 23rd ult., under the direction of Mons. J. F. Seluine. Selections from the compositions of Rossini, Beethoven, Planquette, &c., were given, the Concert concluding with a performance of a new March composed by the Conductor. Vocal solos were given by Miss Marjorie Eaton, Mr. Armstrong, and Mr. Hallard.

BARTON, PENRITH.—The annual Thanksgiving for the ingathering of the harvest was held on the 10th ult., in the ancient Parish Church of St. Michael. The decorations were very beautiful, flowers and fruit being profuse. The service was fully choral, and was intoned by the Rev. T. O. Shirley (Kirkandrew-on-Eden). Special Psalms were sung to chants by Gauntlett and Humphries, the Magnificat and Nunc dimittis to Clark-Whitfield's setting in E major, the Anthem being Spinnery's "Ye that stand in the House of the Lord," with harvest hymns.

BASINGSTOKE.—Mr. H. E. Powell gave his annual Chamber Concert in the Town Hall on Tuesday, the 12th ult. Schumann's Piano-forte Quartet in E flat (Op. 44), Grieg's Sonata in F (Op. 8), for pianoforte and violin, and Hummel's Trio in E flat (Op. 12) were the chief numbers of the programme. The artists were Miss Blanche Powell and Miss Greta Williams (vocalists), Mr. Charles Griffiths (violin), Mr. W. W. Waud (viola), Mr. James Griffiths (violinello), and Mr. H. E. Powell (pianoforte).

BECKENHAM.—The Harvest Festival was celebrated at Beckenham Congregational Church on Sunday, the 12th ult. The Morning Service was sung to Dykes in F, and the Anthem was Walter Spinnery's "He watereth the hills," the solo and quartet in which were taken by members of the choir. There was a Children's Flower Service in the afternoon. The music at Evensong was Calkin's Service in F, the Anthem was Tour's "O come let us sing to the Lord." After Evensong an Organ Recital and selection of vocal music was given, including Barnby's Anthem "I will give thanks" and Sterndale Bennett's air from the *Woman of Samaria*, "O Lord Thou hast searched me out," the latter being sung by Miss Florence

Kent. The organ music included compositions by Calkin, Handel, Schubert, Rea, and Guilmant. The musical arrangements were under the control of the Organist and Musical Director of the Church, Mr. Edward A. Coombs.

CAMBRIDGE.—The large and handsome Catholic Church, which has been built at Cambridge, was solemnly opened on Wednesday, the 15th ult. The building is one of considerable beauty, and cost £100,000. It is a great addition to a town already famous for so many architectural masterpieces. The High Mass was celebrated by the Right Rev. Dr. Riddell, Bishop of Northampton. Eleven other Catholic Bishops took part in the function, which was carried out with all the stately ritual prescribed by the Church for such an occasion. The music was performed by the choir of the Oratory Church, London, under the direction of Mr. T. Wingham, and with the invaluable assistance of Mr. Ernest Kiver, who accompanied on the organ. The Mass was Gounod's *Troisième Messe Solennelle* (de Pâques), and the same composer's *Ave Verum* in E flat, sung without accompaniment, was the Offertory piece. Before the service began Mr. Kiver played selections on the organ, and during the procession of Bishops, Members of Religious Orders, and the Clergy from the Sacristy to the Sanctuary, "Ecce Sacerdos Magnus" was chanted alternately to plain chant and figured music. At Vespers in the evening the Psalms, Antiphons, and Hymn were sung to the proper plain chant of the "Vesperale." The Magnificat was sung to a very effective setting by Dr. F. E. Gladstone. At Benediction of the Most Holy Sacrament, "O Salutaris," by Mr. F. Westlake, was sung without organ, and the "Tantum ergo," by Mr. W. Sewell, Organist of the Oratory Church, Birmingham, was much admired.

CARDIFF.—On Wednesday evening, the 22nd ult., a Concert was given in the Park Hall under the auspices of the Cardiff District Teachers' Association, in aid of the Charities of the National Union of Teachers, which is to hold its Conference at Cardiff next Easter for the first time in Wales. Mr. Haydn Parry's Cantata of *Green* and a miscellaneous programme were given. Dr. Parry was the Organist and the Conductor of the Cantata. The principals were Mr. M. Humphreys, Miss Maggie Davies, Mr. James D. Thomas, and Miss Katie Davies. The Choir-trainer was Mr. W. D. Rees, and the accompanist was Miss Polly Jenkins.

CLIFTON (BEDS.).—The Harvest Festival was held in All Saints' Church on Thursday, the 9th ult., commencing with Matins and Holy Communion, when a Harvest Introit, by A. H. Brown, was performed by the choir. Full choral Evensong commenced with the professional hymn "Forward be our watchword," followed by Calkin's opening sentence "To the Lord our God." The prayers were intoned by the Rev. J. Acton Butt, Tallis's Festival Responses being used. The Magnificat and Nunc dimittis were well rendered to Winchester's Evening Service in F. The Proper Psalms were *Iv*, (*Tone vii*, 4) and *ciii*, (*Tone v*, *Bourgeois*), to which Antiphons, composed by the Organist, Mr. W. B. Cook, were sung by Messrs. Norris and Woolton. The Anthem was "Magnify His Name," composed by Dr. Martin for the Gregorian Festival in St. Paul's Cathedral. The bass solo was sung by Mr. Woolton, who was joined in the duet by Mr. Norris (*tenor*). The closing hymn was "Saviour, blessed Saviour," previous to which Sir J. Stainer's Sevenfold Amen was sung. At the end of the service Mr. W. B. Cook played "Triumphal March" (Sainton-Dolby) and "Fanfare" (Lemmens). The church was very tastefully decorated and the congregations were large.

CORK.—In Holy Trinity Church, on the occasion of the Father Matthew Centenary Celebration, on the 10th ult., an impressive service was given under the direction of Mr. D. Nunan. The programme consisted of Beethoven's Mass in C and Komberg's *Te Deum* with full orchestral accompaniment. The choir numbered over seventy performers. Special mention should be made of the singing of Miss O'Hanlon. Mr. R. B. Howard was leader of the orchestra, and Mr. J. T. Moran presided at the organ. Mr. Nunan conducted.

ENNISKILLEN.—Mr. Arnold's thirteenth Evening Concert was given on the 23rd ult. in the Town Hall, Enniskillen. The vocalists were Miss Dorothy Bayley, Mrs. E. Archdale, Mrs. S. Gunning, Mrs. Tarleton, Mr. Disney, and Mr. W. C. Trimble. Haydn's Toy Symphony was performed by sixteen performers. Mr. Arnold's violin solo was an especial feature in the programme. Mr. Charles Haydn Arnold presided at the pianoforte, and Mr. Arnold, sen., conducted.

LEICESTER.—MESSRS. HENRY NICHOLSON and T. B. LAXTON inaugurated the season with a Ballad and Instrumental Concert at popular prices, at the Floral Hall, on the 4th ult. The vast building was thronged by a large audience. An extensive programme was performed. Mlle. Ella Russell, Madame Antoinette Sterling, Mr. J. G. Robertson, and Mr. Plunket Greene were the principal vocalists; Madame de Pachmann, solo pianoforte; Mons. Tivadar Nachez, solo violin; Mons. De Munck, solo violoncello. Conductor and accompanist, Mr. Sydney Naylor. The Concert was in every way a great success.

LINCOLN.—Mrs. Barraclough's fifty-first Concert took place in the Masonic Hall on the 9th ult. The performers were Miss Ella Russell, Madame Antoinette Sterling, Mr. J. G. Robertson, Mr. Plunket Greene; solo pianist, Madame de Pachmann; violin, Mons. Tivadar Nachez; violoncello, Mons. Ernest de Munck; Conductor, Mr. Sydney Naylor. The Concert was very successful, every seat being occupied.

MELROSE, N.B.—On Monday, the 12th ult., two Organ and Vocal Recitals were given in the English Church. Several solos and choruses, &c., were sung. Mrs. Seton-Karr sang Gounod's "There is a green hill," and the duet "Consider the lilies," by Mitchell, was sung by Miss Simpson and Miss Mein. Mr. Derrick Large, the Organist, accompanied, and played pieces by Lefebvre-Wely, Sterndale Bennett, and Mayer.

NEWBURY.—On the 1st ult. two Concerts were given by the choir of the Parish Church, and an orchestra of forty ladies, under the conductorship of Mr. J. S. Liddle. The programme consisted of Parry's Ode on *St. Cecilia's Day* (the solos being taken by Miss Evelyn Carlton and Major Colebrook Carter), and a second part, which included Weber's Clarinet Concerto (Miss Frances Thomas), piano-

forte solos by Mr. Liddle, string quartets and violin solos by ladies of the orchestra, part-songs by the choirmen, and vocal solos. The orchestra, led by Miss Mary Venables, also played Weber's *Oberon* Overture and the Scherzo from Gade's Symphony in D minor.

PELTON.—On Wednesday, the 15th ult., the Harvest Festival was held in Holy Trinity Church, the service being fully choral. The Anthem, "The Heavens are Thine," was a special feature, being composed expressly for the occasion by Mr. R. P. Cummings, a blind musician of Sunderland (who also wrote the Chants that were sung to the Canticles). Mr. Cummings officiated at the organ during the whole of the service. The Anthem and the whole of the musical portion of the service were well sung by the choir, under the direction of Mr. L. D. Appleby, Organist and Choirmaster of the above Church.

ROTHERHAM, YORKS.—The musical season commenced here on Friday, the 24th ult., when Mr. Ernest E. H. Norris gave his third Pianoforte and Violin Recital in St. George's Hall, assisted by Mr. Bromley-Booth, violinist; Miss Jessie Sawyer, vocalist; and, in a pianoforte duet, by Mr. E. P. Reynolds. The programme included works by Beethoven, Mendelssohn, Chopin, Weber, Handel, Saint-Saëns, Mackenzie, De Kuntski, Liszt, and Gade.

SWANWICK, NEAR ALFRETON.—On Monday, the 26th ult., a Concert was given in the Infants' School. Mr. W. W. Windle, of Belper, who provided the programme, was assisted by Miss Alice Fisher, Miss Elliott, Mr. Burnham, and Master Carl Ashover as vocalists. The instrumentalists were Miss B. Elliott and Miss H. Elliott. Mr. Windle accompanied throughout, playing also a pianoforte solo.

TUNBRIDGE WELLS.—The Harvest Thanksgiving Services were held at Christ Church on Sunday, the 12th ult. The choir was under the direction of Mr. R. K. Simons. Elvey's Anthem "I was glad when they said unto me" was sung with taste and expression at the conclusion of each service. Stainer's Sevenfold Amen was sung, and in the morning a special setting of the Benedicite, by Mr. R. K. Simons, was sung; Camidge in B flat (Magnificat and Nunc dimittis) was sung in the evening, and at the conclusion a short Recital of the following pieces was given: 1. Overture (Occasional Overture), Handel; 2. "Nazareth" (by request), Gounod; 3. Allegro Vivace, Mozart; 4. March, "Silver Trumpets," Viviani.

WAKEFIELD.—The Wakefield Diocesan Choral Union celebrated its first Festival Service in the Cathedral on the 15th ult. The Union consists of the choirs of Wakefield Cathedral, Halifax Parish Church, Huddersfield Parish Church, and Dewsbury Parish Church. Stainer's Cantata *St. Mary Magdalen* was performed. Mr. J. Naylor Hardy, of the Cathedral, presided at the organ, and the Conductor was Mr. Matthew H. Peacock, Headmaster of Wakefield Grammar School and Cathedral Choirmaster.

WESTON-SUPER-MARE.—Mr. Ambrose H. Comfort, of this town, gave his annual Pianoforte Recital in the Assembly Rooms, on the 10th ult., before a large audience. He was assisted by Miss Gertrude Marchant (second pianoforte), Mr. Correll Windeatt (violin), and Mr. Montague Worlock (vocalist). The programme contained selections from Mendelssohn, Chopin, Schumann, Rubinstein, Wagner, Weber, Liszt, Moscheles, &c., which gave the greatest satisfaction. Mr. Frederick Huxtable gave his fifth annual invitation Pianoforte Recital in the Victoria Hall on the 18th ult., in aid of the Canadian Home for little children, situated at Clifton. He was supported by Mrs. G. E. Alford, Miss Nickols, and Dr. R. Roxburgh, and by Miss Hunt (second grand pianoforte). An address was given by the Rev. J. Dawson, and the collection amounted to £20.

WINWICK.—On Sunday, the 12th ult., Mr. Joseph Kerfoot tendered his resignation as Organist of the above Church, after being in office for fifty-two years and ten months. His health has been failing him for some time, and he wished to avoid having to face another winter's storms in his journeys to and fro, which from his home to church and back is over sixteen miles. In round numbers, he has made about 3,000 journeys of about sixteen miles each. He walked the journey for about twenty years, till he was able to provide a horse and trap. He was appointed Organist at Winwick in the year 1837, and never missed attending the same church for over fifty-one years in succession, having missed only one Sunday service, in 1883, through sickness. His father was Organist at Leigh Parish Church for over fifty-three years, and was quite blind during his life. He also never missed a single half-day, and was very punctual at his post. Mr. Kerfoot's uncle was Organist at Warrington Parish Church and other churches for over fifty-three years.

ORGAN APPOINTMENTS.—Mr. Glenn Wesley to St. John's Parish Church, South Hackney.—Mr. J. Maurice Fox, Organist and Choirmaster to St. Mark's, Camberwell.—Mr. F. G. Cole, Organist and Choirmaster to Christ Church, Ealing, W.—Mr. Charles M. Bailey, Organist and Choirmaster to St. Mark's Church, Wrexham.—Mr. H. Newbould, Organist and Choirmaster to St. Andrew's Church, Bradford.—Mr. Ernest N. Cullum, Organist and Choirmaster to Holy Trinity, Cannes, South of France.—Miss Annie Hobbell, Organist to St. Mary's Church, Tenbury.—Mr. Bruce H. Steane, Organist and Choir Director to St. Peter's Church, Seel, Sevenoaks.—Mr. William Jones, Organist and Choirmaster to Heapey Parish Church, Chorley.—Mr. A. A. Aylward, Organist and Choirmaster to Christ Church, Indianapolis, U.S.A.—Mr. Illyd J. David, Organist and Choirmaster to St. James' New Church, Tredegar, Mon.—Mr. E. Arthur Morris, Organist and Choirmaster to Christ Church, Sydney, N.S.W.—Mr. T. A. Bevis, Organist and Choirmaster to the Parish Church of Belvedere, Kent, and Conductor of the Belvedere Choral Society.—Mr. C. J. May, Organist to all Saints', Battersea.—Mr. W. Adolphs Griesbach to St. Bartholomew's Church, Southsea.

CHOIR APPOINTMENT.—Mr. Walter J. Hobson (Bass), to St. Catherine's Church, Abercromby Square, Liverpool.

DEATH.

On the 12th ult., at Beckenham, Kent, THOMAS WALDO MORELL, elder son of the Rev. Thomas Morell, of Great Daddow, Essex, age 43 years.

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